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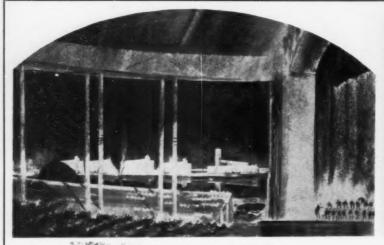
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NEW YORK, SATURDAY, APRIL 2, 1932

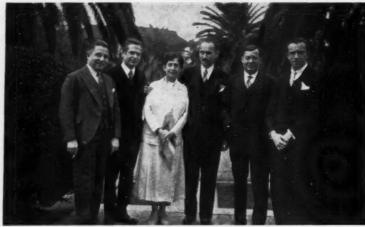
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NINA MORGANA



LOOKING ACROSS THE LAGOON



MR. AND MRS. OTTO MORANDO from the interior of the music auditorium, as drawn by the architect for the Chicago 1933

gave a reception at their villa in Los Angeles in honor of their friends, the members of the Hart House String Quartet. Left to right, Milton Blackstone, Boris Hambourg, Mrs.

Morando, Geza de Kresz, Mr. Morando, Harry Adaskin.



CLARA JACOBO, JACOBO,
dramatic soprano
of the Metropolitan
Opera, who has
been singing at the
Royal Theater of
Cairo, Egypt, visited the environs of
Lida's land of captivity. Here she is
seen with a native
woman in the Citadel, and on the
desert.



EDGAR SHELTON, American pianist known to New York audiences through his previous recitals here, will give a program at Town Hall on April 12. ((© Vaughan & Freeman.)



CESARE STURANI,
whose artists, Myrtle Leonard, contralto, and Helen Gleason, soprano,
were chosen by Toscannini, for the
world premiere of the Respighi triptych Maria Egisiaca, with the New
York Philharmonic Orchestra at Carnegie Hall on March 16, 17 and 18.



JOHN McCORMACK WELCOMED TO NEW YORK BY BILL EAGAN, station master of the Pennsylvania Station. The singer will sail for Europe later this month. (Wide World photo)



LILY PONS. An intimate pose of the Metropolitan soprano in her home. (Wide World photo)

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VOL. CIV-No. 14

USICAL (OUR)

NEW YORK, SATURDAY, April 2, 1932

Metropolítan Opera Prospects Uncertain for 1932-33

Directors Admit Financial Distress-May Affiliate with Radio City-Hope for Help from Juilliard Foundation -No 1932-33 Contracts Cancelled

Nothing vitally new has transpired in plans for the future of the Metropolitan Opera Company and the Metropolitan Opera House, which are two separate institutions, the one musical, the other real estate. It was rumored early this season that the operatic branch of the enterprise was in financial trouble, a condition now admitted publicly, following a meeting of the directorate held last week. Also, the loss was announced of the \$550,000 operating capital and most of the reserve fund of the producing section, "due to the financial depression."

ducing section, "due to the financial depression."

Aside from that fact, the statement given out after the meeting in question, consisted largely of generalities, and intimated that help might be sought from the former boxholders, now changed from a stock company to a membership corporation; that an affiliation might be effected with the Rockefeller enterprise known as Radio City; and that assistance might come from the Juilliard Foundation (\$15,000,000), whose donor stipulated in his testament (he died in 1919) that the money be used for musical education, and "to aid by gift or part of income, at such times and to such extent in such amounts as the trustees of such foundation may in their discretion deem proper, the Metropolitan Opera Company in the city of New York, for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary benefit."

At present, most of the income from the Juilliard Foundation supports the Juilliard

School of Music in New York, of which John Erskine is president, functioning over a faculty of eminent teachers. The institute is now equipped to give its own opera productions, some of which have been notably successful.

These present at the recent meeting, who

Those present at the recent meeting, who

Those present at the recent meeting, who agreed that "a serious question is presented as to the future of Metropolitan Opera," were Paul D. Cravath, Clarence Dillon, Otto H. Kahn, Charles Hayden, Ivy Lee, E. Roland Harriman, Frederic Potts Moore and Henry Rogers Winthrop.

Each performance at the Metropolitan costs from \$12,000 to \$15,000. The income of the Metropolitan was augmented this winter by about \$150,000 received from the National Broadcasting Company. The Metropolitan Opera House itself was at one time worth \$10,000,000 as a building, but its value at present real estate estimates is problematical.

Stories are afloat that if the Metropolitan

value at present real estate estimates is problematical.

Stories are afloat that if the Metropolitan producing division decides to go to Radio City, a new company might be formed by the box-holders of the old house, to give performances at that theatre.

It is understood that in the event of a Radio City Opera, that undertaking would be shorn of "aristocratic" features and bid primarily for a "popular" appeal.

Meanwhile, the Brooklyn, Philadelphia, Westchester, and other out-of-town appearances of the Metropolitan Opera have not yet been cancelled for the season of 1932-33.

A late story has it that when Otto H. Kahn (since resigned as chairman of the directing board) several years ago suggested a new site for the opera house in West

57th Street, an intending purchaser of the old building offered \$12,000,000 for the ground it occupies.

A fine and representative gesture was made by Giulio Gatti-Casazza, general artistic director, in his issuance of the attached statement.

istic director, in his issuance of the attached statement:
 "To all members of the Metropolitan Opera Company:
 "The prevailing depression seriously endangers the future of our institution. I must remind all my collaborators without exception that this danger imposes upon us all the duty to make every effort so that the institution may continue to live. To let it perish would be a shame.
 "In such a critical and decisive moment, it would be petty and without a realization of this grave situation to raise questions of contracts and rights. When a house is on fire one does not send for lawyers or notaries.
 "I believe that in the coming season the persomnel should consider itself united as in a spirit of a co-operative organization, in

personnel should consider itself united as in a spirit of a co-operative organization, in which everyone works for the common good and with a compensation in relation to changed conditions.

"Since the personnel of the Metropolitan is composed of Americans and foreigners, I affirm that the former are obliged out of patriotism and duty to sacrifice themselves for the good of a great American institution, where all or almost all of them began and continued their artistic careers; and the foreign-born artists are obliged out of gratitude toward the institution where they found and will find a long and faithful hospitality and generous reward for their services.

pitality and generous reward for their services.

"For myself, I state that I do not believe that I can do enough to liquidate my debt of gratitude to the Metropolitan. I offer to serve it in the coming season with necessary reductions of salary which circumstances require, and even without salary if this be necessary."

Several of the Metropolitan principals have expressed their willingness to accept the salary reductions suggested by Gatti-Casazza.

Chicago Orchestra Men Get Discharge Notice

Notwithstanding the fact that a civic campaign was started recently to collect funds for the purpose of enabling the Chicago Orchestra to continue, the orchestral players received notices of their discharge on March 26, same to become effective four weeks hence, at the end of the orchestra's season. This step was taken just two weeks after Charles H. Hammill, president of the orchestral association, had announced that, due to financial straits, it was not in a position to carry on another season. The Chicago Orchestra numbers 105 musicians, and was orary on another season. The Chicago Orchestra numbers 105 musicians, and was organized forty-one years ago.

London Orchestra in Trouble

London.—The London Symphony Orchestra (which has just concluded its season with a concert under Felix Weingartner) had to print apologies to its patrons for the nonappearance of two promised soloists, Elizabeth Schumann and Moriz Rosenthal. The reason given was lack of funds, the receiver for the late Lionel Powell, former manager of the orchestra, having refused to accept responsibility. The orchestra is facing a deficit of several thousand dollars, which has not yet been met. It is feared that unless the B. B. C. comes to the rescue, the orchestra will have to disband. C. J.

Chopin Prize Winners

Warsaw.—At the second international Chopin competition (organized by the Chopin Academy of Music) the winners were, respectively of \$561 and \$336, Imre Ungar, a twenty-three-year-old blind Hungarian pianist, and Alexander Uninzky, aged twenty-four, Russian emigré living in Paris. Sixty young players gave Chopin recitals, the competition extending over a period of three weeks.

Kubelík's Kodak "Konfiscated"

VIENNA.—Jan Kubelik, Czech violinist, had an unpleasant surprise on his arrival here. Bailiffs entered his hotel room and levied execution on him, seizing a camera in satisfaction of the claim of a Vienna firm for

APPEALS TO COMPANY TO SAVE METROPOLITAN



GIULIO GATTI-CASAZZA general artistic director of the Metro-politan Opera Company issues statement asking members of organization to co-operate in reducing expenses.

about \$300. The claim was in connection with a quarry on Kubelik's estate of Rotenturm in the Austrian Burgenland. The quarry was leased to an establishment which had gone bankrupt, and the firm of Klausner had discounted some of its bills to the above amount, endorsed by Kubelik.

R. P.

Wozzeck Is Ridiculed at **Brussels Premiere**

Whistles and Jeers for Composer

Whistles and Jeers for Composer

Brussels.—Alban Berg's Wozzeck, produced for the first time in Belgium at the Théâtre de la Monnaie, made an almost entirely unfavorable impression on the audience. The composer was greeted with whistling and booing, though he was aplauded by a progressive minority. At the following performances the public, confused by the difficulty and strangeness of the music, none of which makes a direct appeal to the heart, took to laughing and cat-calling.

The occurrence must be regarded as regrettable, since the work, with which Musical Cal Courser readers are already familiar, is certainly worthy of the closest attention and serious consideration.

The preparation of Wozzeck for performance at the Monnaie required no less than 229 solo rehearsals, forty-four ensemble rehearsals, forty-four orchestral rehearsals, and twelve scenery rehearsals, some of the changes having to be made in twenty-five seconds. The cost of the production is said to have been 350,000 francs, and there is widespread speculation as to the motive in presenting a work of a tendency so diametrically opposed to the taste of the public which frequents the Brussels Opera.

A. Getteman.

A. GETTEMAN.

RADIO SAVES LONDON FROM OPERALESS **SEASON**

Special Cable to the Musical Courier.

London.—Radio has saved London from the ignominy of an operaless season in Covent Garden's bicentenary year. Yielding to the public's demand for an operatic broadcast, the British Broadcasting Company has induced the Covent Garden syndicate to reverse its original decision and arrange a four weeks' season of Wagnerian performances beginning May 9. The Ring, Tristan and Isolde, Tannhäuser, and The Flying Dutchman will be presented. Sir Thomas Beecham and Robert Heger have been engaged to conduct the season, and the list of artists includes Frida Leider, Lotte Lehmann, Marie Olszewska, Lauritz Melchior and Friedrich Schorr. The British Broadcasting Company will relay the performances.

CÉSAR SAERCHINGER. LONDON.-Radio has saved London

CÉSAR SAERCHINGER.

Paderewskí Contributes \$6,000 for Juvenile Tonal Education

Talented Children Taught Under Auspices of Philharmonic Orchestra of New York-Many Obtain Professional Positions

A gift of \$6,000 from Paderewski toward the educational work of the Philharmonic Society of New York was announced last week by Mrs. Melbert B. Cary, Jr., secretary of the Committee on Ensemble, Musical Training and Scholarships. Paderewski's contribution will be used to provide musical instruction for exceptionally gifted children—the purpose of the committee's efforts. At present about 150 boys and girls are studying under the direction of first desk musicians of the New York Philharmonic, or with substitutes designated by them. The children receive both individual and ensemble instruction. They are for the most part from the public schools of Greater New York, and are selected each fall through auditions.

York, and are selected each fall through auditions.

Reporting on the work of the committee, Mrs. Cary said that contributions such as that of Mr. Paderewski go directly toward paying the musicians who act as instructors. In addition the committee assists the children in buying music and instruments. It also owns a considerable number of excellent string and wind instruments, which are lent to the pupils. Among them is a cello worth \$2,500, donated by interested friends.

"Many of our students have reached such a degree of proficiency that they are able to fulfill professional engagements," said Mrs. Cary. "During the past year some of them, whose fathers have been thrown out of work by the depression, have been the sole support of their families. Our pupils are playing in hotel orchestras, in motion picture houses and on the radio. Several have teaching positions. A French horn student was recently engaged as solo horn in the Washington Symphony Orchestra. One of the piano students won the American Mathay Scholarship for two years' study abroad."

Mrs. Cary emphasized that the purpose of this work is not primarily to create pro-

abroad."

Mrs. Cary emphasized that the purpose of this work is not primarily to create professional musicians, even though many of the pupils embrace musical careers. "Rather we are anxious to spread musical culture, give children with natural musical endowments an opportunity to develop them to as high a degree as possible. We select only students whose character and ability war-

rant their taking up the art seriously. Mediocre ability is discouraged from the pursuit of music."

The committee has organized from among the 150 pupils a number of ensemble groups, which make professional appearances. Four of these have established considerable reputation, the Phil-Sym Scholarship Quartet, the East Blue Hill Quartet, the Clarinet Scholarship Ensemble, and the Mixed Wind Fusemble. Ensemble.

Ensemble.

Serving with Mrs. Cary on her committee are Mrs. Harris R. Childs, chairman, Mrs. Edward H. Blanc, Mrs. Felix Fuld, Mrs. Charles S. Guggenheimer, Mrs. Arthur (Continued on page 29)

Philadelphia Grand Opera Company to Tour

The Philadelphia Grand Opera Company, affiliated with the Curtis Institute of Music, will present sixteen performances in Philadelphia during the 1932-33 season. Conductors for next season are Leopold Stokowski, Fritz Reiner and Cesare Sodero. The repertoire will include several revivals and novelties, in addition to standard works. The modern Mexican ballet, "H.P." by Carlos Chavez and Diego Rivera, which had its world première under Stokowski on March 31, will be given a second performance in November. The Philadelphia Grand Opera Company will visit other cities during 1932-33.

Budapest Hears Caroline Thomas

(Special Cable to the Musical Courier)

BUDAPEST.—Caroline Thomas, American violinist, made a successful appearance with the Budapest Philharmonic last week, playing the Mendelssohn concerto before a packed house which included members of the American Embassy. There were many recalls.

B.

OPERA RECONSIDERED

Opera as a Form of Art BY BASIL MAINE

Is opera, as a form of art, absurd? Many there are who think so, and it is necessary from time to time to make inquiry, lest they find the opposite case defenseless, and lest we find it untenable.

The word "absurd" is violent in the extreme. It implies a ruthless condemnation; It also implies a persistence on the part of the thing condemned—a persistence which is most disturbing to those who indulge in preconceptions about life and its affairs. The persistence of the form of art which is known as opera, is a constant inconvenience to those who have applied the better part of their mental activity to the meticulous construction of theories; for by no stretch of imagination or of toleration can this hybrid thing be accounted for or fully explained.

Yet at the moment the thing is certainly not dead (although there are signs, as I have shown elsewhere, that contemporary composers are becoming discontented with opera as a medium for expression). It continues to exist, in spite of all the slings and arrows of the outrageous music-hall comedian, in spite of the taunts of the foolish and the rebukes of the wise. For three hundred years and more composers have turned instinctively to opera, knowing full well that they were

the rebukes of the wise. For fine years and more composers have turned instinctively to opera, knowing full well that they were courting disaster. Their continuous activity is a difficult and indivisible factor in the terms of the proposition. It can not be ignored if the solution is to be final, since it implies that there is some unsubstantial thing which music lacks and which drama lacks and which, peradventure, can neither be ignored nor destroyed, obviously the only thing left for those who require immediate satisfaction is to take extreme measures. The word "absurd" expresses the extremity both of their failure and of their indignation.

indignation.

There is nothing more simple than to base a condemnation upon the magnifying of details—upon deliberate distortion. I shall not be so bold as to deny the utter absurdity of certain operatic situations. Indeed, I accept them willingly as the necessary material for the construction of my own case. An entity does not necessarily repeat the qualities of its component parts. Because an incident in an opera is absurdit does not follow that the whole work is absurd; nor are we justified in declaring the whole course of operatic development to be an utterly foolish expedition because of the ignominious failure of certain individual works. Just as we are in error to deny the success of Der Rosenkavalier as a work because some of the dialogue in the first act misses fire, so are we mistaken in judging the history of opera to be a tale of futile endeavor merely because it includes such sad misconceptions as Pianella and The Bohemian Girl. indignation.

There is nothing more simple

hemian Girl.

WHAT IS ABSURDITY?

WHAT IS ABSURDITY?

There is no charge easier to bring and support against human activity than that of absurdity. For what, after all, is the cause of the innumerable little absurdities to which we are prone? The cause, almost invariably, is a sudden twist of normal perspective. When we look at human beings as they are reflected by a convex mirror idiosyncrasies become abnormalities, and we are shocked by the sudden realization of what might have been. We are no longer aware of the context, so to speak, but only of the single feature made absurd by being deprived of its proper relationship to the scheme of things. In other words absurdity, like dirt, is a condition of things. Dirt is matter out of place; absurdity, in like manner, is material out of place. Now, this condition of things—the condition that creates absurdity—is more often than not due to the point from which they are viewed. A perfectly ordinary situation can be made to seem incoherent nonsense by being put ever so slightly out of focus. A well-dressed man claims the right to walk the length of a crowded street in a leisurely way. The exercise of this prerogative is an event ordinary enough in its way. But let there be the smallest disturbance in the ensemble—the omission of part of the man's clothing (the collar, let us say), and the event is at once whisked off to another plane—as Mr. Yeats might have written in a loose moment:

"To a plane where even the proud are fun. And event the Correct are honelessly out." a loose moment:

a loose moment:
"To a plane where even the proud are fun
And even the Correct are hopelessly out."
It is an easy thing to create such a situation even when it does not exist, and those
who bring the charge of absurdity against
opera make light of their task and present it
from such an oblique angle that it is diffi-

cult to regain a normal vision. They are constantly examining the case through the wrong end of the opera glasses.

wrong end of the opera glasses.

It is but natural that opera, which is a compounding of two arts, should constantly lie open to the charge of absurdity. The perfect opera is outside the range of man's imagination. At any given moment it is almost certain that one or another of the elements will be in ascendance, unless both are in abeyance. And on the rare occasions when the fusion of the dramatic action and the musical progression is satisfactorily accomplished—as for example in the Othello-lago dialogue in the second act of Verdi's opera—then it is more than likely that the delicate balance will be upset by some indeli-



VERDI One of his last photographs, taken shortly before his eighty-seventh birthday. It is dated, August, 1900, and is dedicated to his friend, Ciro Tramontano.

cate emphasis on the part of the actors. (And here, in parenthesis, I should like to emphasize that the absurdity of operatic acting is a condition which has been superimposed upon opera, and is in no wise essential to its nature and continued existence. But of this, more anon.) And yet in spite of these countless and overwhelming criticisms against opera as a feasible form of art, it is necessary for us to give some satisfactory reason for its continued appeal. It is also necessary for us to account in some way for its first beginning.

MUSIC IN THE THEATRE

MUSIC IN THE THEATRE

At some time or other somebody or other for some reason or other called in music as an aid to the illusion of the theatre. It is not dangerous to assume that the reason for this summons was that a certain kind of dramatic situation could not be fully realized without music. Here we have the first and chief function of music in the theatre, namely, to intensify and transcend dramatic situation and development. From this, two other functions follow in natural sequence. The first is that of characterization, which is arrived at through an assiduous employment of the laws of association; the second is to give the drama its proper setting, to "create an atmosphere," as we are fond of saying. In the carrying out of this duty, music must be willing to forfeit its claim to absolutism but not necessarily so far as to be utterly without meaning apart from the theatre, as we see very clearly from the popularity of the Wagner excerpts in the concert hall.

With those three definite and necessary duties to perform it cannot be said that music is an impostor in the theatre. Nor could composers be accused of encroaching upon preserves when they extended their sphere of influence from mere incidental music to coincidental music, from the music of running comment to the music of interpretation. They were following an instinct as true and compelling as the instinct of life itself, for the tendency of all the finest drama is towards poetic utterance, and the tendency of all the finest drama is towards poetic utterance, and the tendency of all the finest drama is towards poetic utterance, and the tendency of all the finest drama is towards the state of

music. What then could be more natural and generous than that composers should place themselves at the disposal of the theatre whenever an imperfection was felt or an impediment encountered?

are whenever an imperfection was felt or an impediment encountered?

That the imperfection is sometimes mended and that the impediment is sometimes removed is witnessed by those experiences which we cannot define more exactly than as the "great moments" of opera. When the composer is also a man of the theatre, as Mozart, Verdi, and Puccini were (I am deliberately omitting Wagner here in order to keep the issue clear), the alliance of music and drama is justified by master-stroke after master-stroke. The effect may be merely exclamatory, or it may be episodic, but it is always of that kind which could not have been brought about by the single operation of either music or drama. The nature of these culminating effects eludes analysis; but if we exclude Puccini for a moment we may say that, so far from being physical, it is actually metaphysical and on occasions even mystical. To those who are willing to follow or to be led, these culminations bring a moment of intense awareness, of sudden great ecstasy. The behavior of individuals at such moments varies with the degree of their understanding. For some there is no way but to cry aloud with indecent joy; others prefer to bear their convulsion in silence, unless they take steps to rebuke those who have disturbed the enjoyment of their secretly suppressed rebellion.

But to both those groups opera signifies a transcending of ordinary events and relation-

But to both those groups opera signifies a transcending of ordinary events and relation-



PUCCINI From a photograph taken during a shortly before his death. a visit to Vienna

ships; they are willing to overlook the incongruous elements, the little absurdities, which have been subtly compounded for their pleasure, since in the light of experience they are assured that those elements will finally be transfigured and made gloriously eloquent. Therefore let those whose sensibilities are more fastidious, and whose receptivity is less ample, refrain from casting the pebbles of ridicule, lest they themselves should be hit by one rebounding.

ACTING IN OPERA

ACTING IN OPERA

ACTING IN OPERA

It is easy to fell a habit of mind but almost impossible to uproot it. So often the roots are the very fibres of our being; in such cases the habit may said to be essential to the life. But there are other habits, no less difficult to disentangle from everyday existence, which are excrescences, false creations, unreal realities. These are usually the complex result of individual heredity, environment, and temperamental bias. When we find such habits transferred from the individual to the community, it is reasonable to expect that in the process of transference they will become weakened or diluted, or made less definite. But the opposite is true. A crowd instinct is a much more powerful force than an individual instinct, in spite of the diversity of elements—antagonistic ele-

ments, maybe-which have gone towards its

composition.

So we find certain customs, traditions, and manners persisting changelessly through changing generations. On the face of it they are absurd, but they continue, not in spite, but because of their absurdity. Human they are absurd, but they continue, not in spite, but because of their absurdity. Human nature is only too eager to endow the incongruous with some supposed quality of mystery and sacredness. The results appear in such anomalies as capital punishment, golf, English Sundays, cocktail parties, and operatic acting. Any one of these subjects provides material for a protest to the extent of a full-dress essay, but for my part I find that none of them excites in me so much wrathful indignation as the last, and it is to that I would devote a little of your attention, since the mood is upon me.

Acting in opera! The term is almost a contradiction in itself. We do not associate opera with acting, or, rather, we associate it with that grossly exaggerated form of gesture and expression the skitting of which is the last resource of the music-hall comedian and the revue sketch. The stage conduct of an opera singer is not so much acting as "finding something to do." The trouble is that the average opera singer begins to busy imself about finding something to do inst

of an opera singer is not so much acting as "finding something to do." The trouble is that the average opera singer begins to busy himself about finding something to do just at the very moment when the composer is doing it for him, either in the orchestral score or in the direction of the vocal line. The sense of repose is the rarest of all the stage senses—and this is true not only of the opera house but of the whole theatre. The amazing, thing is that the person who would profit most by reposing, even for a few consecutive seconds, is the very one who insists upon introducing all kinds of extraneous irrelevant activity, thereby increasing a task already sufficiently difficult in itself. That this activity is extraneous and irrelevant can be shown by a simple test which is applicable to any operatic situation: let the singers repeat the scene without the music and let them speak their lines, using the same gestures and movements which they saw fit to use while singing! The result was cruelly made manifest in a recent revue, wherein the sextet from Lucia was submitted t othe process.

There is, of course, an immediate objection to this kind of an

wherein the sextet from Lucia was submitted t othe process.

There is, of course, an immediate objection to this kind of analysis. Opera is nothing if not the embodiment of all that is most intense. The very fact that music was called in to the theatre at all reveals that there was felt the need of lifting the emotional significance of the drama above the ordinary plane. The need may have been real or only apparent; the point is that it was felt. You and I and other perceptive people do not feel that anything can be added to the music of Shakespeare's balcony scene in Romeo and Juliet, but Jules Barbier, Michael Carré, and Charles Gounod had the idea that, together, they could add half a cubit or so to the stature of that mighty conception. And the trouble is that a few people have always felt that way about the drama. Hence the evolution of that form which is called opera, a form so incongruous that it refuses to fit in with our preconceived theories of art, however anxious we may be to accommodate its presence. On the other hand, its influences and power are sufficient to resist the fiercest attack or the deadliest satire.

thrust of satire. HISTRIONIC TECHNIC

HISTRIONIC TECHNIC

Therefore, since opera continues to stand in its own right, and since its special claim is that it exists to intensify and make resplendent the stress of ordinary emotion, it follows that it has the right to evolve its own special technic or system of behavior. The behavior of a Shakespearean Othello in the scene beginning "Thou hast set me on the rack" cannot be taken as it stands and applied to the same scene of Verdi's opera. It is at once too subtle and too finely organized. The singing actor must think first of his singing, and afterwards of his acting. If the acting can be co-ordinated with the singing, it is well; if not, then a series of signs must be employed to assure the audience that he has not been suddenly thwarted by paralysis. And so the vast, intricate, unshakable edifice of operatic traditions is gradually built up. Singers must know not only the music of their roles and of the other roles associated with them, but they must learn a cyclic series of sacred signs and wonders which are grouped together under the eloquent word "business." At a certain point in the Hagen-Gunther-Gutrune conference, for example, Gunther must rise from his (Continued on page 10)

BEHIND THE ARTISTS' MASKS

What Some of the Performers Do When They Are Not Making Music

By RONNIE ROSE

THE true inside life of the musician is rarely known to his audience. The lives and daily events of the cinema artists are conveyed to the public in every conceivable manner which can possibly reach the eyes and ears; but the conception of the concert artist's life is usually governed solely by the known characteristics of his predecessor. usually governed solely by the known characteristics of his predecessor.

It is generally taken for granted that concert artists are a temperamental, inhuman lot of individuals, eccentric and irritable, and who cannot see beyond their own art; that pianists and violinists are creatures who wrap their dainty fingers in cotton; and that singers are delicate, superficial beings who mollycoddle their throats and nose with antiseptic refreshments.

refreshments. But such conceptions of our musicians to-day are unfair and ill-stated. Should one day are unfair and ill-stated. Should one have the opportunity to meet those artists personally back-stage, at the radio broad-

personally back-sta; casting station, or in their homes, one would be amazed at the modesty and geniality of many of the celebrities. Richard Crooks

Richard Crooks can be seen any day on the links with his golf clubs, nor does he boast of his very good game. On the contrary, last summer, while playing in California, he claims he lost six balls in a water stretch of 210 yards before he drove one over the bridge.

Regardless of the delicate precautions prescribed to singers for the

to singers for the care of the voice, Crooks enjoys a Crooks enjoys a good cigar and de-clares that his fa-vorite food is spa-though he vorite food is spa-ghetti, though he admits that he knows it makes him fat. He would love to have his own plane, if wife Mildred did not own plane, if wife Mildred did not object to it. When

love to have his own plane, if wife Mildred did not object to it. When only fifteen he enlisted in the 626th Aero Squadron, where he served with distinction as a flyer until they found his age was not in direct ratio to his broad shoulders and six feet two inches of height.

Zimbalist says that he has no time to be eccentric; that a violinist who always wishes to be at his best cannot waste his time with strange ways of dressing and developing queer mannerisms. The practice of his instrument, the enlargement of his repertoire, the broadening of his musicianship, such are Zimbalist's self-confessed problems and they consume most of his time. When he is not working at his music, he may be found browsing in bookshops. He has explored almost every bookshop, new or forgotten, from London to Calcutta. "It is in the most unexpected and out of the way places," Zimbalist explained, "that I have found some of my most sacred editions. For instance, I got a copy of Don Juan for a shilling in a shop in Sydney. For the same price, I bought a first edition of Daniel Deronda in the same far-off city. The dealers thought the books were worthless. In this way, I have collected several volumes of Hazlitt, Trollope, Rousseau, Wilde, and George Eliot."

In the East Forties, New York City, the fiddler's snug home is filled with rare Ori-

Eliot."

In the East Forties, New York City, the fiddler's snug home is filled with rare Oriental art acquisitions that he has gathered from the far corners of the world. There are quaint Oriental vials, fine tapestries, delicately carved jade and agate inlaid lacquer bottles, Chinese snuff bottles, and Japanese medicine boxes, all of which Zimbalist loves to talk about for hours.

BEL CANTO AND COOKING

Bell Canto and Cooking

Then-there is Ernestine Schumann-Heink, whose children came and grew with the development of her career, and without any hindrance to her immediate work. When she sang the role of Ortrud at the Metropolitan Opera performance of Lohengrin in Chicago, she was recalled twenty times in this sensational appearance. A month later herighth child was born and four weeks following she made her debut at the Metropolitan Opera House in New York and scored as great a triumph as in Chicago.

Reading hair-raising detective stories and cooking are the favorite Schumann-Heink recreations. She admits she likes her own cooking better than anyone's else. Her first concern when she rents an apartment is to fit the place with pots and pans, dishes, and an electric stove, so that she may make her own meals when she feels like it.

Today she attacks her work as operatic counsel for the National Broadcasting Company with the same vitality and zest that

have been characteristic of her during fifty-three years on the world's concert and opera

three years on the world's concert and open stages.

On par with Richard Crooks' love for golf is John Charles Thomas, the perfect golf fiend. He often comes to operatic rehearsals in plus-fours, with his clubs slung over his shoulder. Last season he played golf with Bobby Jones in Atlanta. It was a thrilling round, and though he did not win the championship from its owner, Thomas scored 81. The baritone is also a crack tennis player and very often indulges in a mean game with his triend Tilden.

and America for his benefit performances and other philanthropic undertakings.

Gigli belongs to the genus stamp collector. He probably devotes more time to this hobby than anything else outside of his music. His collection is valued at \$50,000, with single stamps worth as much as \$600. His specimens are widely recognized among collectors as among the rarest in existence.

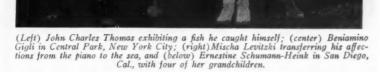
PADEREWSKI AT PLAY

Paderewski is an ardent bridge player and bettor. Al-though he is in no sense a gambler, he gets an uncanny delight in making small wag-









Beniamino Gigli is one of the most unas-suming and modest men in the profession; reticent to the point of silence about his sing-ing, but not above boasting proudly about his skill as a druggist.

his skill as a druggist.

He follows a far simpler routine of life than many of the persons in his audiences. He does not vary his schedule on the days he appears in opera or concert. He eats the same kind of meals at the same time and carries on the same activities as when his evenings are spent quietly at home.

Tenor Girdl is an incurable philanthronics.

Tenor Gigli is an incurable philanthropist. He gives a large portion of his income to charity and is known throughout Europe

ers on the most trifling incidents that enter into his daily life—such as the time the milk-man will arrive, or if the weather conditions will be settled or unsettled.

He does not believe in chance or luck but bets on impulses. Once at Monte Carlo he had such an urge. He went to the roulette table, played only numbers, and won seventeen times in succession. The next day he woke up with the same irresistible vibration, played numbers again, and won thirty-eight times in succession. But he hardly broke the bank because his stake each time was the minimum five francs, for he thinks gambling is stupid. In his younger years Paderewski

was an ardent devotee and expert practitioner of billiards.

He is also a noted statesman and one of the most decorated men in the world. He still holds the rank of Minister Plenipotentiary at Large of the Republic of Poland.

potentiary at Large of the Republic of Poland.

President Hoover relates a story of the time when Paderewski saved him from bankruptcy, the future Chief Executive being then a college youth of twenty and local impresario for the famous pianist, whose recital replenished the Hoover finances.

Paderewski has a Pole's inherent love for land. His most treasured possession is his Swiss chateau, known as Riond Bosson (near Geneva), where he entertains important persons in every walk of life. He and his wife are also proud of their 2,600 acre ranch at Paso Robles, California.

Florence Austral is a daring and expert horsewoman. When she was seventeen while visiting a ranch, one of the workmen met with a serious accident and was in immediate need of medical aid.

and was in immediate need of medical aid. As there was no automobile available on the place, young Florence ran to the stables and saddled the first horse she saw. Unfortunately it was an saw. Unfortu-nately it was an unbroken bronco. But she held to her But she held to her saddle for a thirty mile ride to the doctor's, and saved the injured man's life. The same evening she gave a recital at the church in town.

Another Polish musician, Paul Kochanski, the violinist, is an auda-

linist, is an audacious sportsman. He hunts in Scotland, skis in Switzerland; and takes breath - taking ing chances on the most difficult slopes. He adores bull-fighting and once served personally as a matador. That was ten years as a result.

LEVITZKI AND THE BOTTLE

LEVITZKI AND THE BOTTLE

Then there is Mischa Levitzki, wholly a "regular fellow." "As for myself," he says, "I want to dance, swim and play tennis as well as carry on a professional career." And he does. He even has a weakness for popular music in its place.

On ocean voyages Levitzki is the life of the boat. Once he organized a complete impromptu orchestra consisting of a piano, kazoos and percussion instruments (which were a set of bottles tuned by means of water), a kitchen pan and a wooden footstool. To the delight of the passengers who knew and admired him as the distinguished concert pianist, Levitzki played the "bottles" and rhythmed his performance with the skill of a professional jazzist.

WHAT SOME OTHERS DO

WHAT SOME OTHERS DO

What Some Others Do
Galli-Curci is a swimmer and golf follower.
She has a diving pool at her summer home
atop one of the Catskill mountains in New
York State and does somersaults and back
leaps that even Annette Kellerman would
have to admire. Galli-Curci's pianist-husband, Homer Samuels, is never happier
than when tinkering with motor cars or indulging in oher mechanical operations.
Jeritza is a skilled horsewoman, an excellent bridge-player, and a perfect hostess
at her St. Regis Hotel dinner parties. Martinelli's leading pastime is to romp with his
children. Moriz Rosenthal boxes. Pianists
Moisiewitsch, Hambourg, Friedman, are ardent poker-players. Josef Hofmanni's leisure
is spent at machinistic and chemical experiments, tennis, and ping-pong. Godowsky ments, tennis, and ping-pong. Godowsky dotes on flying. Elman is enamored of chess

THE WRONG RUDOLPH

THE WRONG RUDOLPH

As for Rudolph Ganz, one might wonder if he is ever serious except when he practises and when he steps out on the platform to play or conduct. He laughs nearly all day long, wisecracks cleverly, and likes nothing better than to play practical jokes.

Some tourists stopped in to see Ganz at his summer home near Bar Harbor, Maine. He received them in the livery of a chauffeur and otherwise disguised, and not until he removed his costume and make-up did the visitors recover from their embarrassment.

It is to be seen from the foregoing examples that when most of our great musical personages do not commune with the ethereal and exalted aspects of their art, they do not disdain the pleasures and pastimes of their plain and less talented fellow creatures.

LEO PASETTI'S NEW SETTINGS FOR TANNHÄUSER FOR THE MUNICH FESTIVAL



ACTS 1 AND 3



ACT 2

These settings will be used when Wagner's opera will be presented for the first time this summer at the Prinzregenten Theatre.

París Hears Supervía and Backhaus Perform

Beethoven Recital Is Sold Out-Pasquier Trio Pleases Americans Sing at Liège Opera-Schwerké Thé Musicale

PARIS.—As Conchita Supervia's scintillant path started from Paris, it was only natural that musical inhabitants of this shining town should await her return with keen anticipation. She was greeted, therefore, by a capacity audience when she sang with the Siohan Orchestra, in the Theatre Pigalle. She brought us the advantages of her artistry, personal charm, her bewitching smile and eyes and—need it be said?—was eminently successful. She was warmly received for her delivery of Granados' El majo discreto (orchestration by Turina), songs by Halfter, Turina, Nin, and in L'Amour Sorcier by de Falla. The orchestral part of the meeting consisted of Capriccio Espagnol by Rimsky-Korsakoff and Rapsodie Espagnole by Ravel, conducted by Mr. Siohan.

Also Welcomed Here

ALSO WELCOMED HERE

Another singer who never fails to draw a capacity audience in Paris, is Elisabeth Schumann. Her recital (Salle Gaveau) comprised songs by Mozart, Schubert, Schumann, Mahler and Richard Strauss, in which she was accompanied by Eugene Wagner, and to which she was obliged to add five

BEETHOVEN AND THE BOX-OFFICE

Beethoven and the Box-office
Wilhelm Backhaus' recital of Beethoven
sonatas (op. 10, Nos. 2, 54, 57, 101, 109) in
the Salle Gaveau, was another occasion for
the dusting off of the sold out sign. Judging from the way Backhaus' adoring congregation listened to and applauded his elucidations of the sacred texts, a fruitful intellectual and emotional experience was the
reward of every last one of them. The
concert also made one wonder if Beethoven
is as much out of fashion as certain people
shoutfully assert. Chances are that all good
old Ludwig needs to maintain his popularity
(which some of us behind-the-timers did not

know he had ever lost), is nothing more nor less than the right musicians to present and interpret him. In Backhaus he certainly has found an ardent and convincing apostle.

A FAMILY AFFAIR

Lovers of chamber music who did not hear the Pasquier String Trio the other evening in the Salle Chopin, made a great mistake. Ten to one, they will be on hand next time. The Pasquiers are brothers, and addicted to their instruments (violin, cello and viola) and their music in the most serious, musitheir finals in the most serious, musi-cianly, and communicative way. They played their composers (Beethoven, Reger, Dohn-anyi) with rare oneness of purpose and expressional unity.

SPANISH TENOR

Manuel Niella, young Spanish lyric tenor, appeared as soloist with the Pasdeloup Orchestra, conducted by Rhêne-Baton. He was heard in arias by Mozart and Gluck, and in the first audition of Spanish Melodies (Pregon, El pescador sin divero) by Oscar Espla, a representative of the Spanish modern school. Niella displayed a good voice, warm and musical in quality, and considerable mastery in the use of it.

I HEAR AMERICA SINGING

I Hear America Singing
As your reviewer keeps his newsman's eye on practically everything, he was not going to let the performance of La Bohême at the Royal Opera of Liège, go by, for (it happened on March 13) three Americans were in it: Lucille Meusel, of the Chicago Civic Opera, as Mimi; Francois Trezzi, as Rodolphe; and Daniel Harris, as Marcel. Recalls were in order: five after the first act, six after the third, and ten after the fourth. And to clinch this report of their success, each of the three singers has a contract for next season. And when the reader

knows that, he knows without being told that they took their high notes all right, that they brought out the emotion of their parts, that they acted efficiently, etc., Francois Gaillard, director of the Royal Opera of Liège, conducted.

The musicale given by Irving Schwerké, at his studio, March 11.

Program by Hugues Cuenod, tenor, accompanied by Mlle. Gortmans, in songs by Schubert; Julien Chardon, pianist, played several solos; Julien Krein, Russian composer, played several of his own compositions.

Guests: Mrs. Elise Castelman Railey (pre-

ons.
Guests: Mrs. Elise Castelman Railey (pre-Guests: Mrs. Elise Castelman Railey (presided at tea-table), Elise Railey, Ruth Buchanan (American dancer), Mrs. Adelaide Kahman, Manuel Niella (Spanish tenor), Horace Britt, Gilbert White (American artist), Mrs. Gilbert White (American artist), Mrs. Gilbert White, Buckley McGurrin (American artist), Mrs. Buckley McGurrin, Ruth Putnam Mason (theatrical producer), Hubert d'Auriol (French pianist), Julia Schell (American contralto), Petro Petrides (Greek composer), Mme. J. Datagnes, Mme. Zorah Mainssieux, Marcel Mihalovici (Roumanian composer), Peter Brooke (English actor), Vittorio Gnecchi (Italian composer), Isidore Freed (American violinist).

IRVING SCHWERKÉ.

IRVING SCHWERKÉ.

Geneva Offered Mozart to Disarmament Guests

Ansermet Remains Head of Orchestra

Ansermet Remains Head of Orchestra
GENEVA.—In honor of the Disarmament
Conference, Geneva has held a miniature
opera season, comprising gala performances
of Mozart opera by a German ensemble under Franz von Haesslin, and Italian works
by artists from the Scala in Milan.
The Germans included several artists heard
at the Salzburg Festivals, notably Lotte
Schöne. They presented, with remarkable
finish, Die Entführung aus dem Serail, Cosi
fan tutte and Le Nozze di Figaro.
The Milanese artists produced, under the
direction of Arturo Lucon and Edmondo de
Vecchi, Rossini's Barber of Seville, Cima-

rosa's Matrimonio Segreto, Verdi's Rigoletto and Puccini's Tosca. The resident Orchestra de la Suisse Romande did excellent duty in connection with both the German and Italian companies.

SAVING THE ORCHESTRA

SAVING THE ORCHESTRA

This orchestra, acknowledged to be the best in Switzerland, is going through an economic crisis which, it is hoped, will be solved with the help of public-spirited citizens. Geneva is proud of its orchestra, and the whole of Latin Switzerland desires its splendid artistic activity to continue.

The orchestra was created twelve years ago, and Ernest Ansermet, who has been its conductor from the start, continues to devote his talents, energy and organizing ability to its welfare. Ansermet has risen to eminence with the orchestra and now is stated to be one of the most effective conductors in Europe.

Georges Perret.

GEORGES PERRET.

Columbia Concerts Corporation Notes

Robert Goldsand, who sailed for Europe recently following a tour of sixty-two concerts in this country, is now back in his native Vienna. There he is to give three historical recitals in the Konzertsaal the end of this month. The first covers piano music from Couperin to Beethoven; the second, romantic music; the third, contemporary works.

music from Couperin to Beethoven; the second, romantic music; the third, contemporary works.

The London String Quartet will sail for its fifth tour of South America in May. The ensemble will remain there five months, appearing in recital series in Santiago, Valparaiso, Concepcion, Buenos Aires, Montevideo, Sao Paolo, Santos, Rio de Janeiro and other cities. After fulfilling European engagements in the autumn, the quartet is to return to the United States January 1, 1933, for a four-month coast to coast tour. Nikolai Orloff, Russian pianist, after an extensive European season, opens his second tour of South America on May 15 with a concert in Buenos Aires. He returns to this country next November, remaining here until February 15, 1933. Another Russian pianist to come again to the United States next season is Alexander Brailowsky, who is now making a tour of the Far East. Despite political conditions in the Orient Mr. Brailowsky was scheduled for fifteen concerts in Japan during March. He returns to the United States next January.

The Kellogg Concert Course of Hartford, Conn., lists for 1932-33; Yehudi Menuhin, Lucrezia Bori, Rosa Ponselle, Vladimir Horowitz, Feodor Chaliapin, Sigrid Onegin, Giovanni Martinelli, Gregor Piatigorsky and Alberto Salvi.

Giovanni Martinelli, Gregor Piatigorsky and Alberto Salvi.

Next season the Woolsey Hall series of concerts at Yale University will present the Boston Orchestra, as well as Lily Pons, Lucrezia Bori, Yehudi Menuhin, Tito Schipa and Josef Hofmann. Lawrence University, Appleton, Wis, has engaged for its artists course next year the Salzedo Harp Ensemble, Nikolai Orloff, Paul Althouse and Sigrid Onegin. J. H. Thumann will present Lily Pons, Heifetz and the Don Cossack Chorus in St. Louis, Mo., in 1932-33; Pons, Ponselle, Heifetz and the Cossacks in Cincinnati, O.; Pons, Iturbi, Crooks and the Cossacks in Dayton, O., and Lucrezia Bori in Louisville, Ky.

Maria Kurenko, Russian soprano, sang February 19 in Grand Island, Neb.; 23 and 25, San Antonio and Dallas, Tex.; March 1, Little Rock, Ark.; 3, New Orleans, La.; 8, Elizabeth, N. J.; 13, New York at the Hotel Plaza with the Chamber Music Society; and 14, 16, 18 and 20 in Providence, R. I.; Adams, Concord, and Lawrence, Mass. Mme. Kurenko broadcast on March 29 over WABC on the Columbia Concerts hour.

"Rappaport Plays Admirably"

JEROME

"... the pianissimi were given beauty and distinction by great smoothness and a discreet use of the pedal. The sense of rhythm was good .. the playing was admirably and brilliantly done. A good sized audience greeted the young artist enthusiastically." — (New York Times, Dec. 14, 1931.)

"... the young pianist showed an exceptional command of sound and beautiful piano tone, a wide range of dynamic gradations, which included a normal pianissimo and a genuinely sonorous, not noisy, forte-agile fingers capable of grappling with intricate passages, ability to outline phrases clearly, and above all, a sustained musical style. That Mr. Rappaport has a healthy and progressive talent seemed indisputable."—(New York Evening Sun, Dec. 14, 1931.)

"His technical equipment was well grounded . . . the player was well received by a good sized audience."—(New York Herald Tribune, Dec. 14, 1931.)

1

"Jerome Rappaport . . . returned yesterday for a recital at Town Hall as a young but remarkably matured musician . . he dis-played striking capabilities."—(New York Evening Journal, Dec. 14, 1921.

"Jerome Rappaport . . . returned as a matured musician and gave a good account of his keyboard talent in Town Hall yesterday afternoon."—(New York American, Dec. 14, 1931.)

"He had a remarkable technical equip-ent . . . "—(Brooklyn Daily Eagle, Dec. 14,

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MARTINELLI

FRANCES NASH TO GIVE NEW YORK CONCERT AFTER FIVE YEARS' ABSENCE

Pianist Seeks Major American Compositions for Performance in Fall

After a long stay in Europe, Frances Nash is finding a new freshness in the American musical scene.

What impresses me most," said the pianist, "is the ultra-conservative character of the programs given in New York. It al-most seems as if we were swinging to the



FRANCES NASH

other extreme after the eager hospitality which we extended to new composers half a dozen years ago. I do believe," reflected Miss Nash, "that the European centers are friendlier to the creator who has a message than we are, with all our anxiety for meeting the new spirit.

"If you would have me speak frankly, I might say that I am also impressed with the solidarity of musical interests in our country. It must be difficult indeed for a newcomer to music to penetrate these groups and find the necessary opportunities. Our American soloists need the experience of playing with large orchestras. Where is this opportunity to be found, as it can be found abroad?

"Yes, I shall return to the New York recital platform in the autumn, after five years' absence. Like so many others, I disagree with the principle of this New York recital custom—but what can one do about it except submit? What shall I play? Some new American compositions, of course, among my other offerings. It is not only a duty incumbent on the native musician to stimulate native creators, but there is also the likelihood of discovering some excellent new compositions. I am now seeking two or three American piano works in the larger form.

"It seems bewildering for me to hear that

"It seems bewildering for me to hear that any pianist could find the compositions of

today complex or peculiarly difficult. Compared with Bach, Chopin, or any of the old masters, the contemporary score is relatively simple?"

Speaking of modern composition, an ever-fresh topic with this American artist, Miss Nash commented on the vast potentialities of the Emanuel Moor double-manual piano.

of the Emanuel Moor double-manual piano.
"I have no intention, of course," smiled
Miss Nash, "of carrying around one of these
new instruments on my next tour. But I
do find the Moor keyboard full of fascinating
color. It seems strange that no composer in
this country is working in the same direction
to the end that the literature of piano music
shall be enriched."

A. H.

Opera Reconsidered

(Continued from page 6)

(Continued from page 6)
position back-left of the stage, and walk
across to the footlights—right; then, seeing
that he can walk no farther, turn indignantly on his heel, and move to back-right.
We should not object to this perambulation
so much if it did not always suggest that
Gunther regarded the stage as a chess-board
and himself as a knight for whom certain
squares and progressions were forbidden.
We can cede the point that opera must
needs develop its own technic of acting, but
the fact remains that technic which draws
attention to itself defeats its own end.

Love in Gesture

LOVE IN GESTURE

attention to itself defeats its own end.

Love in Gesture

But the most flagrantly absurd of all operatic "business" is that associated with the great love-duets. By this the very object of opera is frustrated; for how can the most compelling of all human emotions be intensified by the sight of two people addressing themselves, not to each other, but to the audience, and employing the kind of frantic gesture which we associate with extreme distress? How often does it happen that the fervor of fine singing in the Sieglinde-Siegmund scene of Die Walküre is utterly negated by the tyranny of this "business," this urgent necessity of being busy when there is nothing whatever to do except to sing of an ecstasy so delicately static that the slightest movement disturbs its spell?

I hold my soul in patience until the day when I shall encounter singers wise enough and courageous enough to express this scene and all the other passionate scenes of opera with a minimum of bodily disturbance. The only excuse for permitting the musical expression of a dramatic situation is that the situation can be conveyed by no less drastic a means with so great a force. Otherwise the composer is poaching upon preserves. So also with the composer's employees. If the singers cannot communicate the full significance of the Fidelio-Florestan or the Tristan-Isolde duets through the uplift of their voices alone, then it is merely confessing and revealing failure to fall back upon the traditional presenting-of-arms.

This is not to argue that the only safe way in opera is for the singer to appear as one

who is tied to the stake. The negation of movement is the other extremity, and one almost as ludicrous in effect, as we see from the enforced inaction of Parsifal. His is not so much a sense of repose as a sense of nothing. The average operatic situation demands from the characters an awareness of themselves and their environment which can be conveyed by no amount of guileless fooling. Nor can it be expressed by reactions which are out of the range of human reason and decorum. There is always the way of moderation, economy, and restraint. The first steps along that way can be indicated by the following injunctions: (1) Let all Wagnerian singers learn to walk the stage naturally and without calling attention to the fact that they are consciously obeying an instruction printed in the score. (2) In cases where a concerted movement is definitely an intrusion and a distraction, let there be a simplification. It is nothing short of miraculous that three singers can ever be found to sing the Rhine-maidens' music, rocked as they must be in their cradles of the deep. The scene could be produced just as effectively by a simple system of lighting, without the assistance of those shirt-sleeved assistants who, from the upper boxes of the opera house, can sometimes be seen running about with the preoccupied air of small boys flying large kites. (3) Let all arm signalling be suppressed, and when two are gathered together in order to commune, let them become transfigured before us by the spirit of their singing. We should be entirely unaware of the bodily aspect of their transport. The technic of love-making on the stage is an exceedingly sensitive organization, requiring the entire attention of the participants. Since opera singers cannot give their whole attention to the outward and visible sign, it is necessary that they should concentrate upon the audible sign, and make no attempt to represent the other. Even the final embrace should be forbidden, since without the carefully prepared illusion of the finest acting, it is ne

garments and reveals that the qualification of the word "Opera" by the word "Grand" is but a vain and unnecessary boast.

New York String Quartet to Introduce Sibelius Work

The New York String Quartet will introduce the Sibelius quartet in D minor, op. 56, to New York at its Town Hall recital, April 3. This ensemble has recently given concerts at Amherst College and at Phillips Academy, Andover; in Ithaca and Gloversville, N. Y.; and on the Community Concerts

IN DEMAND



RICHARD CROOKS

appeared as soloist with the Boston Orchestra in that city, March 27, with the Minneapolis organization, March 10 and 11, and with the Cincinnati players, April 1 and 2. On March 21 Mr. Crooks was heard during the Firestone hour over NBC, in place of Lawrence Tibbett, who was singing for the Metropolitan Opera.

Courses in Kitchener, Ont., and New London, Conn. The group has also appeared with the New York Chamber Music Society at the Hotel Plaza, New York. The members of the quartet are Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; and Milton Prinz, cello.

Cherkassky to Sail

Cherkassky to Sail

Shura Cherkassky will sail April 7 to fulfill egagements in Berlin and to spend the
summer on Lake Como, Italy. He is scheduled to give two recitals at the Beethoven
Saal in Berlin, one in April, the other in
October. He returns to America in November. Mr. Cherkassky recently ended
his first extensive American tour with an
appearance in Brooklyn for the benefit of
unemployed musicians. He had not been
heard in this country in three years, having
spent that period in Europe, Australia, New
Zealand and South Africa. His 1931-32 season included five concerts at the School
children's concerts in Kansas City, two New
York recitals, and appearances in Baltimore,
Chicago, Montreal, Winnipeg, Duluth, Stamford, Brooklyn, Oxford, Tulsa and Ottawa.

Matinee Concerts at Wanamaker's

Recent matinee concerts at Wanamaker Auditorium, New York, included the Du-rieux Ensemble, with Helen Windsor, solo pianist; a farewell organ recital by Sigfrid Karg-Elert, and one by Dr. Alex. Russell.

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Mínneapolís Orchestra Programs Well Chosen

Four Compositions Have First Local Perormance—Richard Crooks Sings Mozart Arias—Menuhin on University Course

formance—Richard Crooks Sings Mozart
Arias—Menuhin on University Course

Minneapolis, Minn,—The last concert
on the University Artists Course brought a
capacity audience to greet Yehudi Menuhin
March 8 in Northrop Memorial Auditorium.
The listeners applauded until the original
program was but two-thirds of the performance. Sonata in G minor by Tartini, sonata
for violin in A minor, by Bach, the G minor
concerto of Grieg and several shorter, more
brilliant pieces, comprised the list. Audiences of today do not gasp with astonishment
at superior skill or bow wizardry, but this
audience welcomed with delight every note,
every phrase.

The North High School Glee Clubs and
Orchestra gave another dramatized Elijah,
March 10 and 11, under the direction of Roy
T. Tenney. Raymond Koch, the imported
Elijah for these performances, gave a sterling example of singing and acting. The
other soloists, Mrs. Elsie Hartig McVeety,
Inez Davis Richter, Aurora Berg, Mrs. Roy
T. Tenney, Norman Barlindhaug and Orville Aftreth, were excellent. The work of
the choruses and orchestra merited praise.

Richard Crooks, soloist at the thirteenth
symphony concert, has enjoyed something
of a reputation here; but his singing of two
arias from Mozart's Die Entführing aus dem
Serail and Lohengrin's Narrative and Farewell, instantly placed him among the few
in the upper strata of artists.

Ormandy introduced a suite from Kodaly's
Hary Janos, which the Minneapolis Orchestra played with enough whimsical and exaggerated fidelity to the text to make engaging
program music. Ravel's La Valse, Weber's
overture to Euryanthe and three pieces from
The Damnation of Faus by Berlioz, were
included in the program. Whether it be a
symphonic waltz, a dance of fairies, or a
march, Ormandy never weakens the dominant motion, even when he sublimates detail.

The fourteenth popular concert of the
Minneapolis Orchestra, March 13, ranged
from Schubert's overture to Rosamunde

The fourteenth popular concert of the Minneapolis Orchestra, March 13, ranged from Schubert's overture to Rosamunde through Ippolitoff-Ivanoff's Caucasian Sketches to a "first time in Minneapolis" suite, Neapolitan Scenes by Massenet. The assisting artist, William Lindsay, of the Uni-

versity of Minnesota department of music, was heard in the Rhapsody on Folksongs of the Ukraine, for piano and orchestra, by Liapounoff. Mr. Lindsay's playing embraces sensitive tonal coloring and a ripe perception of desirable climactic effects.

Liapounoff. Mr. Lindsay's playing embraces sensitive tonal coloring and a ripe perception of desirable climactic effects.

The fourteenth concert of the Minneapolis Orchestra series, March 18, contained three first (Minneapolis) performances: The Classical Symphony in D major by Prokofieff; Triptych for string orchestra by Tansman; and Salome's Dance by Strauss. The Haydn symphony in D major (The Clock) opened the program and remained the high point of the evening in spite of (or because of) the modernistic deluge. The assumption is that the members of the string section played the Tansman piece correctly; but there weremany times when wrong notes would have made no difference in the acrid dissonances. Between Haydn and Tansman, the Prokofieff lost much of its clarity and also its pungency. Inge Hill, contralto, was guest artist. She sang Ave Maria from Bruch's Cross of Fire; When I Am Laid in Earth from Purcell's Dido and Aeneas; and Weiche, Wotan Weiche from Wagner's Das Rheingold. Miss Hill has voice and poise to carry her far; as to whether the voice is a real contralto, some doubt might be raised, but there can be no doubt as to its loveliness. Ormandy was again the guiding leader.

The fifteenth "pop" March 20, was an all-Wagner one. A program of this kind proves that Wagner music even in concert attracts; an unusually large crowd comfortably filled Northrop Memorial Auditorium. A feature of these concerts not on the program is the persistent enthusiasm of the audiences, which brings bow after bow from Ormandy and his insistence that orchestra and soloists share in the applause.

E. G. K.

Cadman Coming East

Cadman Coming East

Charles Wakefield Cadman, American composer, resident in California, who has not been in the East for concert work for two years or more, is booked to appear this spring in radio and concert engagements in New England, the South, and Pennsylvania. He will take part in a performance of his new song cycle, White Enchantment, with a Birmingham mixed quartet at the Alabama convention of Federated Music Clubs, on April 15. The work was given its Southern première several weeks ago.

While in the East, Mr. Cadman will see several orchestral conductors, as well as his publishers, about a new work he has completed during the past year.

ROMEO AND JULIET



CARLOTTA KING AND ALLAN JONES

will sing the duet from Act IV of Gounod's Romeo and Juliet tomorrow night (April 3) with the Manhattan Orchestra, Henry Hadley conducting, at the Waldorf-Astoria, New York.

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Municipal Music in Baltimore **Shows Constant Growth**

Frederick R. Huber Directs Developments-City Called "Cradle of Municipal Music.'

Baltimore, Md., has been hailed by Kenneth S. Clark, of the National Bureau for the Advancement of Music, as the "Cradle of Municipal Music." Since the first appropriation by the city government for a municipal band in 1914, the city's musical projects have developed until they now include a symphony orchestra of ninety-five players, municipal bands, and other kindred organizations and activities, all sustained by municipal funds and all under the supervision of the municipal director of music, Frederick R. Huber, who has held the post since 1918. This idea of municipally supported music has flourished throughout the terms of three mayors, James H. Preston, William F. Broening and Howard W. Jackson, all of whom have lent their wholehearted cooperation. Mayor Jackson is now entering his second administration.

The 1914 appropriation, one of \$8,000, was for a municipal band, which was to give concerts in collaboration with the schedule of the Park Commission Band. The new organization proved worthy of an increased appropriation of \$10,000 the following year. It was in 1915 that Frederick R. Huber, then manager of the summer school of the Peabody Conservatory of Music, came to the mayor with the suggestion that community singing concerts be held certain summer evenings on Mt. Vernon Place, opposite the Peabody Conservatory. Words of the song were to be thrown on a moving picture screen, the Municipal Band to furnish the accompaniment. Large attendance at these affairs ensured their continuance under Mr. Huber's guidance, and this type of music is still being enjoyed. In 1924, 162 band concerts were attended by 120,000. The 1931 annual lawn party, which combines the park and municipal bands, was attended by 40,000. The year 1931 also saw the beginning of the Baltimore Symphony Orchestra, with the City Council setting aside \$6,000 for its upkeep, and Mr. Huber's erving as its manager without compensation. The new organization's debut was on February 11, 1916, at the Lyric Theatre before a capacity audience. Gustav S

was soloist. Two more concerts were given that same season, both of which brought out the Standing Room Only sign. Since that time, the orchestra has continued to offer concerts of the best music at extremely low ticket cost. Mr. Strube was conductor until 1930, when he was succeeded by the present



FREDERICK R. HUBER

leader, George Siemonn. Guest conductors have included Siegfried Wagner, Henry Hadley, Howard Hanson, Albert Stoessel, Richard Hageman, Chalmers Clifton and Eugene Goossens. Contests for best local soloists have been held, and the winner presented in concert with the orchestra. Baltimore composers whose works have been performed include George F. Boyle, Franz C. Bornschein, Howard R. Thatcher, Charles H. Bochau, Louis Cheslock, Eugene Bonner, Emma Hemberger, Theodore Hemberger, Edmund Hammerbacher, David S. Melamet, John Itzel, Lamar Stringfield and George Siemonn. The orchestra now broadcasts over the Baltimore station WBAL, of which Mr. Huber, in addition to his other duties,

is director. Local music lovers have purchased the Lyric Theatre and dedicated it to

is director. Local music lovers have puis chased the Lyric Theatre and dedicated it to its present use.

The scheme of special orchestra concerts for school children was begun in 1924, and has been continued ever since, with a special appropriation for its furtherance. In 1927 a similar series for colored children was inaugurated.

Recent developments in Baltimore's music have included the joint concert of the Baltimore Colored City Orchestra and the Baltimore Colored City Orchestra and the Baltimore Colored City Chorus. In the band music field, we find what are known locally as "Troubadours," that is, portable bands. Two trucks are fitted up, one with a platform which unfolds, hiding the truck body and wheels and forming the concert stage for the players. The other contains chairs which are rented at five cents apiece to the audience.

The city's music department is assigned The city's music department is assigned the leadership on such occasions as the visits of distinguished guests, and has directed receptions for Queen Marie of Roumania, the unveiling of the Francis Scott Key statue at Fort McHenry, the reception to Colonel Lindbergh, etc. Future plans include the development of a municipal chorus, and local opera.

Westminster Choir School Summer Sessions

John Finley Williamson announces two summer sessions of the Westminster Choir School, the first July 5 to 22 at Santa Monica, California; the second August 16 to September 2 at Silver Bay on Lake George, N. Y. In both sessions Dr. Williamson will have personal charge of the vocal classes, conducting classes, and model choir classes; and Rhea Williamson, of the classes in interpretation through the speaking voice and educational dramatics.

There are many advantages in the locations selected for these summer sessions. Santa Monica is situated on a bluff high above the Pacific, and Lake George lies between the Adirondacks and the Green Mountains. The summer sessions of the school are designed to combine educational advantages with the climatic and recreational benefits of the summer resorts.

fits of the summer resorts.

Frederick Bristol to Give Modernistic Program

Frederick Bristol, pianist, announces a nodernistic program to be given at the

Barbizon-Plaza April 15. Scriabine's fifth sonata, the Prokofieff Suggestion Diabolique, Mourssorgsky's Ballet of Chickens in Their Shells, the Satie Morceau en Forme de Poire, Albeniz' Sevillanas, Lecuona's Gitanerias, and Miramar by Turina will be per-

Music in Havana

HAVANA, CUBA.—A new opera company will be started on April 3 at the Teatro Payret. The opera selected for the inauguration is Verdi's Aida, in which the tenor Giuseppe Radaelli, known in the United States and formerly from La Scala, Milan, is to sing the role of Rhadames. The soprano will be Lola Monti. Mary Barroni, mezzosoprano, will do Amneris; baritone Albano, Amonasro, and Nino Ruisi, basso, the High Priest. Fulgenzio Guerrieri will direct the orchestra. Giovanni Zenatello and Maria Gay are the artistic directors of the opera company. They will bring the young tenor Nino Martini, who will sing in Bizet's Pearl Fishers.

The Philharmonic Orchestra of Havana

The Philharmonic Orchestra of Havana presented concerts on March 28 and 29. Mil-dred Dilling, harpist, was the soloist.

As reported previously, Ossip Gabrilo-witsch, pianist and conductor, will give a mixed recital this month. He will play Schumann's concert for piano and orchestra; and will conduct the overture to Wagner's Meistersinger. R. M. A.

Frank Mannheimer for England. in May

Frank Mannheimer, pianist, who is at present touring in the middle West, returns to New York early in May. He will leave immediately for England where he is scheduled for several concerts. Mr. Mannheimer will come back to America for another tour in 1932-33, having already accepted a number of reengagements.

Ralph A. Davis Presents Dvorák's Stabat Mater

Under the direction of Ralph A. Davis, his choir presented Dvorák's Stabat Mater on March 25 at the Baptist Church of the Redeemer, Brooklyn, N. Y., with the following soloists: Nelle Lee Moran, Lolita Savini, Arthur Hasler and Philip L. Miller.

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AMERICA'S VERDICT

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Fritz Reiner Conducts His Final Philadelphia Concert

Includes Respighi's Arrangement of Bach's Prelude and Fugue in D Major and Kodaly's Hary Janos Suite on Orchestra Program-Milstein Soloist in Dvorák's A Minor Concerto-Lily Pons Gives Recital-Elizabeth A. Gest Addresses M. T. A. Meeting

A. Gest Addresses

Philadelphia.—The twenty-fifth pair of this season's Philadelphia Orchestra concerts was given on March 26 and 28 (the Monday concert replacing the usual Friday afternoon concert in deference to Good Friday), with Fritz Reiner making his last appearance as guest conductor this season.

Mr. Reiner had selected a program both interesting and enjoyable, beginning with the Respighi orchestration of the Bach prelude and fugue in D major. This arrangement is essentially in virtuoso style and required the utmost skill of the performers. It was excellently read and played. As a great contrast, the Haydn symphony No. 9 in C minor (London No. 5) followed, and in clarity and simplicity of line breathed happiness throughout. The cello solo by Mr. Van den Burg in the Menuetto was outstanding. The small orchestra, in keeping with the original intention of the composer, was used, thereby adding to the contrast of the heavy orchestration of the Bach-Respigni work. The Haydn number was played in commemoration of the 200th anniversary of Haydn's birth. Perhaps the most successful orchestral part of the program was the fantastic suite, Hary Janos by Kodaly, including the prelude, Viennese Musical Clock, song, The Battle and Defeat of Napoleon, and the fairy-tale character of the entire work. The audience recalled him many times.

The closing number was Dvorák's concerto in A minor for violin and orchestra, with Nathan Milstein as soloist. Mr. Milstein gave a superb performance both

The closing number was Dvorak's concerto in A minor for violin and orchestra, with Nathan Milstein as soloist. Mr. Milstein gave a superb performance both technically and musically: He plays with authority and ease, and his mastery of fingerboard and bowing is equally fine. He received an ovation at the close with many

ON

AUGUST 16TH

TO

calls of "bravo" heard from all over the LILY PONS IN RECITAL

LILY Pons in Recital.

Lily Pons' first appearance in recital in Philadelphia was at the Penn Athletic Club on March 20, under the auspices of that club's musical association, and was the occasion of one of the largest audiences of the series. In her first group, were Amarilli, by Caccini; Se tu m'ami, by Pergolesi; and Lo, Here the Gentle Lark, by Sir Henry Bishop, the last with flute obbligato. Luigi Alberghini, flute, was assisting artist, playing fine obbligati to several of Miss Pons' numbers, and also two solo numbers.

The Caro Nome aria from Rigoletto was gloriously done and brought a storm of applause, as did the later selections, such as air from The Czar's Bride, by Rimsky-Korsakoff; La rose et le rossignol of the same composer; the aria, Ah, non credeamirarti, from Bellini's La Sonnambula; Theme varie by Saint-Saēns; Pourquoi, from Lakmé of Delibes; Le Rossignol of Saint-Saēns; and air from La Perle du Bresil, by David. Miss Pons was in fine voice and lived up to all the flattering reports which have been current. The audience showed its pleasure in no uncertain terms and demanded many encores. Giuseppe Bamboschek played artistic accompaniments for the young singer, and added much to the success of the occasion.

Mr. Alberghini was heard in the first movement from the Sonata La Flute de Pan by Mouquet and Ravel's Habanera.

by Mouquet and Ravel's Habanera.

ELIZABETH A. GEST SPEAKS AT MUSIC TEACHERS' MEETING

The Philadelphia Music Teachers Association, Edward Ellsworth Hipsher president, held a meeting at Presser Auditorium on March 23. The theme of the evening was Music from the Child's Point of View,

EUROPEAN MUSIC FESTIVALS IN 1932

(Provisional List)

March - April

March 31-Apr. 14. Vienna and Eisenstadt. Haydn Centenary Celebrations.

April 23-May 28. Stratford-on-Avon. Shakespeare Birthday Festival: Opening of
New Memorial Theatre.

May

May
Stratford-on-Avon. Shakespeare Birth Festival.
Dublin. Feir Coeil.
Cologne. Opera Festival.
Freiburg i/B. (Germany). Federal Music Festival of South German
Societies.
Mannheim. Mozart Opera Festival.

June 5-7. Heidelberg. German Bach Festival.

June 5-19. Vienna. Festival Weeks (Haydn, etc.). International

Singing and Violin Competition.

June 6-8. Bad Homburg (Germany). Meeting: "New Massic in Bad Homburg."

June 10-14. Zürich. 62nd German Tonkünstlerfest.

June 16-22. Vienna. Tenth Festival of the International Society

for Contemporary Music.

June 25-30. Würzburg. 11th Mozart Festival.

July (middle). Regensburg. Church Music Congress, German Cecilia
Society, Survey Music Festival (Dolmetsch),
July 21-24. Frankfurt-on-Main. 11th Festival of the German Singers'
League (Sangerbundesfest),
July 30-Aug. 31. Salzburg. Salzburg Festspiele.
July (end)-Aug. (beg.). Zoppot (Germany). Forest Opera.

August Munich......Opera Festival: Mozart-Wagner,
Salzburg.....Salzburg Festspiele.
Port Talbot (South Wales). Welsh National Eisteddfod.
Verona (Italy)....Open-Air Opera in the Arena.
Salzburg.....2nd International Bruckner Festival.
Munich....Opera Festival: Pfitzner-Strauss.

September

presented by Elizabeth A. Gest, editor of The Junior Etude, former State Chairman of Junior Clubs for the National Federation of Music Clubs. Miss Gest gave the teachers present many fine and workable points.

present many fine and workable points.

Minerva Crossan, contraito, accompanied by Mary Winslow Johnston, pleased with three solos; and Alexander Skibinsky also entertained with a violin solo, Serenade Melancolique by Tschaikowsky. Mr. Hipsher accompanied for Mr. Skibinsky.

M. M. C.

NBC Artists Service Notes

NBC Artists Service Notes

Spring and summer plans of some of the musicians under the management of NBC Artists Service have been announced. Paderewski will be one of the last to end his season, his engagements keeping him in America until the middle of May. He is to spend practically all of the summer at his home in Morges, Switzerland, returning here for his third successive season next February. ruary.

Rachmaninoff will be at his home on Lake Lucerne, Switzerland, the entire summer, spending a portion of the time composing. Kreisler, who has been playing in Europe for a number of months, will remain there until October.

Offenbach's La Perichole, with Conchita Supervia in the title role, is scheduled for revival this month in Monte Carlo. Mme. Supervia also makes two appearances in Paris with the Pigale concerts, and later is to tour England. She plans to return to the United States for her second season next fall

Rosette Anday, contralto, will be at the Vienna State Opera during the next three

Zimbalist plans to make his fifth tour of the Orient in the late summer, leaving here

in August. He will give a recital in Honolulu en route to Japan, where he is scheduled for thirty appearances. The violinist returns here late in November.

Nina Koshetz will sail for Europe the end of April for a tour of Holland, and appearances at the Paris Opéra Comique, in Belgium and Czecho-słovakia.

Paul Kochanski makes his usual summer appearances in Paris, returning in October for his twelfth consecutive American season. Samuel Dushkin, violinist, sailed recently for engagements in Milan, Florence, Munich and Frankfort. He returns next season. Paolo Marion, tenor, who has been fulfilling his first season at the Chicago Civic Opera, is scheduled to make a series of appearances at the Augusteo in Rome under Molinari. Florence Austral and Dusolina Giannini will also be in Europe this summer, but will not make any public appearances.

New Song by Granville English Heard

Leonora Corona, soprano of the Metropolitan Opera, introduced Granville English's new song, Whispering Waters, at a recital in Carnegie Hall, New York, not long ago. Mr. English's cantata, The Ugly Duckling, was performed by the North Shore Festival Junior Chorus (1,500 singers). He teaches piano and harmony pupils in his New York studio.

Soloists for Clinton County Festival

The Clinton County May Music Festival (Plattsburg, N. Y.), has engaged Phradic Wells, soprano of the Metropolitan Opera; Charles Stratton, tenor; and Edwin Swain, baritone; to sing in Haydn's Creation, May 6.

First Civic Music Campaigns of 1932

Indicate Growth of Popular Interest

Results of eleven Civic Music campaigns held in as many cities during the past month indicate increased popular interest in music. Two cities, Memphis (Tenn.), and Jacksonville (Fla.), each increased the memberships in their Civic Music Associations more than eleven per cent, according to statistics issued by the Civic Concert Service, Inc. Two cities reported decreased memberships, because of resignations due to local financial difficulties; but the average increase in the eleven cities was 7.1 per cent. The list includes Dayton, Akron and Toledo, O.; Erie, Pa.; Danville and La Salle, Ill.; Terre Haute, Ind.; Davenport, Ia., and Ironwood, Mich.

Mich.

During the next three months, more than 200 other cities will observe a civic music week, during which civic, social, religious and educational organizations will promote a concerted campaign to increase the memberships of their respective Civic Music associations, and thus make possible a greater season of music in their cities next season.

Under the Civic Music plan no tickets are sold to concerts. Instead, the general public is invited to join the Civic Music Association, which entails the payment of \$5 annual

dues and entitles all members to attend con-certs financed by the funds of the organiza-tion. Local citizens of prominence serve as officers without compensation, and the asso-ciation operates on a non-profit basis.

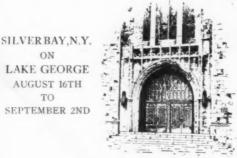
All Civic Music Associations are affiliated through the National Civic Music Association, Dema Harshbarger, president.

GLADYS **MATHEW** Lyric Coloratura

Soprano

Miss Mathew's is beautiful; she renders her music intelligently and with artistic discrim-ination."—Paris Herald.





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THE GREAT LIEDER SINGER

ELISABETH SCHUMANN

CARL ALWIN at the Piano

Record of 1931 Tour

(Six Weeks)

NEW YORK: Two Recitals (Town Hall), Third Recital (Columbia University).

(Studebaker Theater)

CINCINNATI — PITTSBURGH — BALTIMORE — MADISON — INDIANAPOLIS — MINNEAPOLIS — POUGHKEEPSIE (Vassar College) — MONTREAL.

TOUR NOW BOOKING FOR SEASON 1932-33

MANAGEMENT: METROPOLITAN MUSICAL BUREAU Division Columbia Concert Corp. of Columbia Broadcasting System, Inc. 113 West 57th Street, New York

Olin Downes in New York Times, Nov. 9, 1931.

Olin Downes in New York Times,
Nov. 9, 1931.

Elisabeth Schumann's recital last night in Town Hall attracted a packed house and the occasion was one of delightful interpretations... She sang Schubert with a deep sense of art, with a musicaln's regard for text and phrase, with beautiful and poetic diction. She did more than that. In most of her songs she re-created his spirit... Some of them were particularly matters to treasure in the memory as the "Jungling an die quel", Which a break, but on appetition delepened the impression already made; the lightness and spirit of "Wohin"; the ecstatic vision of "Die Vogel." less often sung than other of the Schubert group, and the vernal list of "Imgrünen." ... In the third group Mmc. Schumann was heard to special advantage. The songs were Schumann's "Lotusblume," "Er Ists," "Der Nussbaum" and "Auftraege." For three of these songs, the "Lotusblume," "Der Nussbaum" and "Auftraege," the concert would have been worth the journey, and an outstanding event among song recitals. And the part of Dr. Carl Alwin. the accompanist, in these admirable interpretations, must be menioned. He was one with the singer. His playing was exquisitely proportioned, providing the finest and most subtle background for the voice, having a rhythm and a rubato as light as the wind; a piano touch that delighted the ear, and met the slightest caprice of the singer—as in a suddenly changed nuance or "Iuft-pause," and in the manner, in "Der Nussbaum" in which the piano answered with caressing phrases the meloide line of the voice. Dr. Alwin knows his business. The groups of Schumann and Schubert would not have been the a without it interpretable.

CARL ALWIN

The Gazette (Montreal), Nov. 27, 1931. VIENNESE SINGER

IN FINE RECITAL

Elisabeth Schumann Imparts Atmosphere of Famous Capital to Performance

SINGS GERMAN LIEDER

Shows Creative Genius as Interpreter— Supported at Piano by Dr. Carl Alwin

An art such as that of Elisabeth Schumann, the singer from Vienna who appeared in Montreal for the first time yesterday afternoon under the auspices of the Ladies Morning Musical Club, is extremely difficult of the control of the c

wrote his songs not for voice with pianoforte companiment, but "for voice and
piano."

Madame Schumann is not a dramatic
singer. Her voice is a clear, pure and high
lyric soprano in quality somewhat reminiscent of the voice of a boy treble. It
possesses a sharp timbre that at first made
one think that the intonation was ever so
slightly at fault. The truth, however, soon became apparent. Madame Schumann has been gifted by
nature with that rare attribute, a
sense of perfect pitch, a better
pitch than the piano with its tuning in equal temperament could
ever possess.

As an interpreter, Madame Schumann is a creator. She can make
something out of nothing as was
proved by her group of English
sengs, which in themselves were
not worth very much but which
were sung with a charm such as
one has rarely if ever heard from
an English singer.

But it was in the three groups
of German Lieder that the greater
side of the art of this soprano was
revealed. The Schubert songs discovered a Schubert that was new
—at any rate in this city. "Auf



Photo by Setzer, Vienna

ELISABETH SCHUMANN

dem Wasser su singen," usually rendered in a Chopinesque manner, was turned into a little serenade in walts time: An Austrian Laendler. The rose really drooped and died in "Heidenroeslein," and the simple tenderness with which the whole song was delivered completely covered up the subtle craft that went into its preparation.

Not enough has been said of the work of Dr. Alwin. But everyone who sings seriously must have envied Madame Schumann her collaborater at the planoforte. And, as if to add to the atmosphere of the thing, Dr. Alwin hore a striking resemblance to none other than Franz Schubert

Jerome D. Bohm in New York Herald Tribune, Nov. 9, 1931.

Jerome D. Bohm is New York Herald Tribune, Nov. 9, 1931.

. . These (Schubert, Schumann and Strauss) were cleverly chosen with an eye to the singer's essentially lyric style, and yet were sufficiently varied in mood, thanks to Mme. Schumann's artistry, to provide an evening of esthetic satisfaction such as New York audiences are not too often permitted to enjoy. . . . Mme. Schumann's silvery textured voice, with its flute-like top notes, is employed with infallible taste and discretion. Her mezza-voce effects were always legitimate and frequently of transporting loveliness. Most fetching was the delicious touch imparted by the barely uttered, yet transparent staccati in "Die Voegel," which with "Der Juengling an der Quelle," was repeated. . . . The soprano accomplished some of her finest singing in Schumann's "Die Lotusblume." The note of subdued, tender longing breathed into the final lines of "Der Nussbaum" will not soon be forgotten. The singer justified her enviable reputation as a Mozart singer by her poetically sensitive version of that composer's "Das Veilchen," which was sung as an encore to the Schumann group.

The four Strauss songer and "Schlechtes Wetter," were all conveyed with maturity of conception and unimpeachable phrasing. Dr. Alwin's accompaniments were always musicianly and often imaginative. . . The audience was large and highly appreciative.

New York Evening Post, Nov. 9, 1931. ELISABETH SCHUMANN A CHARMING SINGER

One of the most charming of the lightervoiced singers of Central Europe, Elisabeth
Schumann, was last night's recitalist in
the Town Hall.

With her conductor-husband, Carl Alwin,
at the piano, Mme. Schumann devoted the
lovely messo-tints of her delicate art to
Lieder of Schubert, Schumann and Strauss.
With one exception, that of Mosart's
"Veilchen," she confined her supplementary
numbers to the same composers. As it is
in Mosart that this gracious stylist excels,
the exception was a very welcome one . . .

Minneapolis Press, Nov. 14, 1931.

Mme. Schumann Praised

Mme. Schumann Praised

The soloist of the evening was Mme. Elisabeth Schumann, prima donna soprano of the Vienna State opera. She has a voice of much natural sweetness and beauty, one of those comparatively rare sopranos which is bright without being hard. Better still, she has an easy command over its proper use. Still better, perhaps, she knows exactly what to do with a vocal score, and does it all with her singing, leaving nothing to be taken care of by exaggeration of the final couplet of the old song: "Und das hat, mit hrem Singen die Lorelei gettan. Her first number was the Engettan. Her first number was the Figure of the control of the final couplet of the old song: "Und das hat, mit hrem Singen die Lorelei gettan. Her first number was the Figure of the control of the final couplet of the old song: "Und das hat, mit hrem Singen die Lorelei gettan. Her first number was the Figure of the control of the final couplet of the old song: "Und was the ring the first of the first

CARL ALWIN

Leading Conductor of Vienna Staatsoper who conducted a Beethoven-Mozart-Johann Strauss program for Columbia Broadcasting Service on December 3, 1931, with great success.

> For Professor Alwin's services as a conductor, apply to CONCERT MANAGEMENT ARTHUR JUDSON 113 West 57th Street, New York

MISCELLANEOUS CONCERTS and MUSICALES

Leon T. Levy Orchestra Concert Season Ends

Conducting his orchestra of thirty symphony players from New York, Leon T. Levy presented the last of this season's concerts for the young people of Westchester



LEON T. LEVY

County (N. Y.) on March 19 at the Senior High School in New Rochelle. This marked the close of Mr. Levy's sixth consecutive season of these concerts under the sponsor-ship of the New Rochelle Board of Educa-

ship of the New Rochelle Board of Educa-tion.

The program was presented to a capacity audience, and began with an exposition and performance of the first movement of the Beethoven fifth symphony. The sonata form was explained and the "Fate" motive im-pressed upon the youngsters by having them "clap out" the characteristic figure of four notes. Through such devices Mr. Levy gets

his young listeners to follow with absorbed interest the unfolding of a symphony, an

interest the unfolding of a symphony, an overture, a concerto.

Next, Mendelssohn's Fingal's Cave overture was played, after a suitable outline of its themes and construction were given at the piano by the conductor. The performance of Wagner's Ride of the Valkyries, which followed, provoked such an ovation that only the length and variety of the program prevented its repetition. The Pierne Entrance of the Little Fauns served to illustrate the "whole-tone" scale. Then came Little Shepherd and Golliwog's Cakewalk from Debussy's Children's Corner suite, followed by Charles Sanford Skilton's two Indian dances.

As a tribute to the late John Philip Sousa,

lowed by chartes balances.

As a tribute to the late John Philip Sousa, the program was concluded with the march Stars and Stripes Forever. Leon Levy is primarily a musician and through his fine conducting secured a performance which effectively supplemented his gift for making music a living language to young people.

E. L. H.

Mannes Concert Draws Audience of Over 9,000

of Over 9,000

The third concert in the March series of free symphony concerts under David Mannes at the Metropolitan Museum of Art, took place Saturday night, March 19, with an audience of over 9,000. The program included Beethoven's Leonore Overture; Tschaikowsky's second symphony (played at these concerts for a second time, after having been neglected on New York programs for twenty-five years); the Gluck-Mottl ballet Suite No. 1, two elegiac melodies for string orchestra by Grieg; the Bacchanale from Tannhäuser; and, in conclusion, the Blue Danube waltz of Johann Strauss, for which Mr. Mannes took up his violin and joined with the players.

Helen Reynolds

The Theater Craftsmen presented Helen Reynolds, mezzo-soprano, in recital, assisted by Count Henri de Tiberge, violinist, and Doris Levings, pianist, at the Carlyle Hotel, New York, March 22. Mme. Reynolds was heard in songs by Saint-Saëns, Aubert, Schumann, Reger, Brahms, Hadley and others,

and the two arias: Liebliche Walder, Handel, and Bach's My Heart Ever Faithful. Her singing of Reger's Maria Wiegenlied was particularly fine; and in all she sang was well received. She responded to two encores. Count de Tiberge played the A major sonata of Brahms and a group by Corelli-Kreisler, Schubert and Sarasate. He disclosed a well rounded technic and intelligent musicianship. Miss Levings offered numbers by Gluck-Saint-Saens, Paradisi, Debussy and Chopin. Debussy's Les Collines d'Anacapri was impressively performed and merited appreciative applause. Edna Sheppard provided efficient accompaniments for Miss Reynolds.

Constance Hope Entertains

Constance Hope Entertains

On March 20 Constance Hope and her mother, Mrs. Eugene Bernstein, gave a supper at their home in New York which was attended by the following: Mr. and Mrs. Giovanni Martinelli, Grace Moore and her husband, Valentin Parera, Mr. and Mrs. William May Wright (Cobina Wright), Claudio Frigerio, Maestro Moranzoni, Maestro Cimara, Mrs. Julius Kayser, Mr. and Mrg. Duncan Draper, Georges Thill, Muk de Jari, George Reimherr, Edward Cooper, Major Michael Labbe, Mr. and Mrs. Samuel Chotzinoff, Mr. and Mrs. Samuel Chotzinoff, Mr. and Mrs. Mishel Piastro, Ossip Giskin, Jacques Danielson, Erno Balogh, Emanuel Bay, Mr. and Mrs. Harold Stone, Maurice Moskowich, Max Gordon (producer of the Cat and her Fiddle), Marcus Heimann (former president of the Orpheum Circuit), Al Lewis, the Misses Geel (of the Hot Cha Company), Richard Willens, Ruth O'Neil, Mrs. Adolph Zukor, Mr. and Mrs. Pasquale Amato, Adamo Didur, Joseph Landau, Richard Ordynski, Medrano and Donna, Mrs. Paul Longone, Gretchen Dick, Walter Leary and Marek Windheim. ongone, Gretchen arek Windheim.

Marek Windheim.

Muk de Jari sang Viennese songs; Mr.
Reimherr was heard in German Lieder; Edward Cooper did imitations of Chevalier and Noel Coward; and Miss Hope contributed some amusing German songs.

J. V.

Martin Conrad Offers Wolf-Goethe Program

Goethe Program

As a feature of the Goethe centennial celebration, the departments of music and German of New York University, Washington Square College, presented Martin Conrad, tenor, on March 21, in a program of settings by Hugo Wolf of Goethe poems. There were three groups made up chiefly of the less familiar Wolf songs, many of them of humorous character. The singer and his accompanist, Harrison Potter, were in full accord as to the interpretations, and very wisely gave the important piano parts their full due. This is rarely the case. Too often the singer predominates, so that the thematic material and expressive color, which is the singer predominates, so that the thematic material and expressive color, which is chiefly in the piano part, is given but little prominence. Mr. Conrad, who has made a special study of Wolf literature and interpretation, and has spent some time in Germany gathering his material, attained a satisfactory compromise between the sustained vocal line and the clearly spoken text. There was a good-sized audience, including several prominent musicians, and it was clear that the music was enjoyed.

F. P.

Youthful Pianist Heard

Xouthful Pianist Heard

A private audition was given by Glauco D'Atilli, ten-year-old pianist, and pupil of Maria Carreras, at Steinway Hall, on the afternoon of March 23. Several impresarios, newspaper representatives, and many prominent artists heard Master D'Atilli play a prograph which included Bach's Partita C minor: Bach-Busoni's organ choral prelude, Rejoice, Beloved Christians; Mozart's sonata in F; Pick-Mangiagalli's Dance D'Olaf, Chopin's mazurka in A minor, study in F sharp minor, Nocturne in D flat, valse in C sharp minor, and study in C minor.

The boy's talent is a prodigious one; his technical accuracy possesses the qualities of purity, fleetness and tonal sonority. The memory mastery of such a program is in itself a feat, but little Glauco seemed entirely oblivious of the fact that he has genuine talent.

Marian Kerhy and John Leoch

Marion Kerby and John Jacob

Niles

Negro exaltations and Kentucky mountain songs were presented by Marion Kerby and John Jacob Niles at the American Woman's Association, New York, March 21. For the exaltations, Miss Kerby "transfloated" her auditors to the Stovall plantation on the Mississippi Delta, where the black folk sing and tell of their marvelous "speriences." Miss Kerby has a singularly flexible and beguiling contralto voice; and she has acquired the abandon and utter lack of self-consciousness of the negroes she impersonates. She recounted incidentally how one old blind man had complimented her: "Miss Marion, dey tells me you is white, but I 'clare I believe yo' face is as black as mine. Yo' can pat yo' foot as good as me." The "speriences" were all Miss Kerby's; but in the songs and spirituals she was joined

VERDI CLUB SOLOIST



CECIL ARDEN will appear in Carmen's Dream, an arrange-ment by Buzzi-Peccia, at the Verdi Club, New York, April 6

by Mr. Niles, whose high tenor took on most authentically the negroid qualities and harmonic idiom. The accompaniments to all the songs were arranged and played by Mr. Niles.

The Kentucky mountain tunes were likewise sung in collaboration, with the exception of a group of American street, field and jailhouse cries which Mr. Niles gave alone. This hillbilly music, a program note explains, was collected by Mr. Niles, himself a Kentuckian and brought up in communities where this traditional music is sung. The tunes are haunting and appealing, utterly unlike the nasal, monotonous brand of "mountain song" familiar to radio habitués. The program included many request numbers, and numerous encores were demanded by an audience which filled the auditorium.

M. L. S.

Berta Gerster Gardini Gives Reception for Respighi

Berta Gerster Gardini Gives
Reception for Respighi

Berta Gerster Gardini gave a reception at her home on March 20 for 'Mr. and Mrs. Ottorino Respighi, following this season's closing Philharmonic concert in Brooklyn at which Maestro Respighi conducted an entire program of his own works.

The invited guests were Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Arthur Allen (Martha Baird), Mr. and Mrs. Ferrari Ariani, Donna Carla Orlando Averardi, Mr. and Mrs. Vincenzo Bellezza, Mrs. H. H. A. Beach, Marion Bauer, Edwin Bachman, Lucrezia Bori, Pearl Besuner, Mrs. George Beer, Mr. and Mrs. Stefano Berizzi, Mr. and Mrs. Henry Burchell, Mr. and Mrs. Harold Bauer, Maria Carreras, Verna Carega, Mr. and Mrs. Chalmers Clifton, Mrs. Arthur B. Chapin, A. Garabelli-Cromo, Mr. and Mrs. Giuseppe de Luca, Margherita de Vecchi, Edith de Lee, Mr. and Mrs. A. de Youny, Ugo d'Annunzio, Mr. and Mrs. Mischa Elman, George Engles, Mr. and Mrs. E. Falbo and the Misses Falbo, Austene S. Fox, Mrs. Simon Frenkel, Winchester Fitch, Lucy Feagin, Col. Ferrati, Mr. and Mrs. Carl Friedberg, Annie Friedberg, Mr. and Mrs. Ossip Gabrilowitsch, George Gershwin, Louis Gruenberg, Richard H. Gaines, Mr. and Mrs. Henry Goldman, Commendatore Emanuel Grazzi, Mr. and Mrs. John Gerster, Mr. and Mrs. Garfield Hayes, Mr. and Mrs. G. F. Handel, Mr. and Mrs. Roland Mrs. Renpy Hadley, Mr. and Mrs. Achen Mrs. Roland Mrs. Achen Mrs. Roland Hauk, Mr. and Mrs. Garfield Hayes, Mr. and Mrs. G. F. Handel, Mr. and Mrs. Clarence Mackay (Anna Case), Margaret Matzenauer, Prince and Princess Matchabelli (Maria Carmi), Donna Fausta Vittoria Mengarini, Mr. and Mrs. Giovanni Martinelli, Dr. Frank E. Miller, Paolo (Continued on page 36)

MALATESTA

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OVERKIND CRITICS AND SOCIAL WHIRL HURT AMERICAN MUSIC, SAYS O'CONNOR

Bluntness in Advice and Reviews Is Real Kindness, Asserts Young Pianist

Early disillusionment—the earlier the better; blunter critics, outspoken teachers, these are a few of the planks in Robert O'Connor's artistic credo. In a word, discourage mediocrity at the start and you confer, to quote this young American pianist, a rare kindness on the struggling artist. A kindness that is too rare in this country, in the estimation of O'Connor.

"Under our American system of musical education," explained O'Connor, "our talent reaches a fairly mature age by the time the New York recital factor arises. The singer or the instrumentalist is crushed by harsh



ROBERT O'CONNOR, Pianist.

riticism at this late stage. He may plod on, but the spiritual shock has been profound. It is too late to undo long years of preparation; too late to start a new career. That is cruelty, crass cruelty. Disillusionment has arrived too late in life to do much good.

"How much kinder to meet with a so-called cruel awakener at the portals of one's endeavor, I am thinking of my Paris teacher, Isidor Philipp. He hears a youngster and delivers his verdict. 'Hopeless!' he may say. Or 'talented, but unfit for a professional career.' Or again, 'child, do you realize that at the best you can only develop into a fair sort of teacher.' Philipp and the other outspoken authorities in Europe and in our own country who adopt this disillusion-them-young technic, are the true friends of the gifted young musician and the art of music. Perhaps they do make mistakes occasionally, but I believe these errors of judgment are fewer than some would have us believe.

"When I mention the point of harsh criticism I speak of the principle more than the fact, for it is the truth, contrary to general belief, that the New York music critics incline more to excessive kindliness than they do to excessive harshness. And this leniency is frequently another encouragement to the lesser calibered recitalist, prolonging as it does a career which is predestined to disillusionment and oblivion.

"Another type of leniency, predicated on unsound artistic judgment, is indiscriminate patronage. Too often the gifted musician who lacks certain social grace is overlooked by the patron while the plausible, skin-deep type of artist is overwhelmed with favors. Some patrons have a positive instinct for

deciding on the wrong talent. The musical highway is cluttered with those who were unlucky enough to have received ill-advised

support.

"Perhaps this condition will continue until we finally determine to go about the matter in a more humane manner; possibly by advisory boards composed of competent and unbiased authorities.

by advisory boards composed of competent and unbiased authorities.

"At any rate, we must revise our methods of permitting the uninformed to swell the ranks of professional musicians.

"Speaking of this social phase of music brings up another unkindness in this field. I refer to the demands made on young artists for appearances in various homes. The socially-uninstructed artist, eager to win substantial patronage in New York, is beguiled by the glamour of names; and he keeps himself in a state of artificial artistic activity by accepting every invitation to sing or play.

"The simple truth of the matter is that not five out of three hundred of these social appearances mean anything whatsoever to the average young musician. He may appear six or seven times a week, and yet when he announces his Town Hall or Carnegie Hall recital he will probably have difficulty in finding subscribers for his boxes. In a word, he is the victim of his own misguided efforts.

"The solution?" This young but mature artist smiled sadly at the question."

efforts.
"The solution?" This young but mature artist smiled sadly at the question. "I suppose the average youngster will refuse counsel in these matters, so he will have to find the solution in his own experience—and disillusionment."

A. H.

New Haven Honors Bach on Composer's Birthday

Harold Samuel Gives Recital of Bach Compositions, Proceeds of Which Will Be Used to Purchase Rare Manuscript

New Haven, Conn.—On March 21 an interesting musical event took place in New Haven. Harold Samuel, exponent of the playing of Bach music, gave a recital of Bach compositions on the two hundred and forty-seventh anniversary of Bach's birthday, as a benefit performance in an effort to procure funds for the purchase of an invaluable Bach manuscript. Perhaps if the manuscript copy of the Clavier-Buchlein for Wilhelm Friedemann Bach had not turned up in New Haven recently, there would have been no recital. But when Yale University was given the opportunity to purchase this collection of pieces written by Bach for his favorite son, efforts to raise the necessary funds were immediately undertaken. In the interest of helping to secure the manuscript, Mr. Samuel, who is giving a course of twelve lectures on the Music of Bach at the Yale School of Music, volunteered his services. His program consisted of numbers which had been included in his New York programs; notably the Chromatic Fantasy and Fugue, the English Suite in A minor, and several preludes and fugues. Among the latter were two from Book I, the Emajor and the C sharp minor which were written by Bach probably for the first time in the Clavier-Buchlein.

Mr. **Brosa Quartet to Make Cuban

Brosa Quartet to Make Cuban Début

The Brosa String Quartet of London will debut in Cuba next season when the artists give three recitals in Havana under the auspices of the Sociedad Pro Arte Musical. This foursome, after two successful seasons

I See That

Frederic Baer will appear as soloist at the Salem (Mass.) Oratorio Society's con-cert April 7, singing three groups of songs. Thelma Jackson, pianist, played the So-nata Pathétique (Beethoven) March 18 at a Brooklyn (N. Y.) studio recital of Prof.

choenemann. Claude Warford is arranging for his usual

Claude Warford is arranging for his usual summer class in Paris, consisting of pupils from America in a course for teachers and students of singing.

The Beasley Sisters, pianist, violinist and vocalists, also known as radio artists, specialize in teaching children at their Washington Heights, N. Y., studio.

Horace E. Tureman conducted the Easter Sunday concert of the Denver (Col.) Civic Symphony Orchestra in works by Mozart, Wagner and Rimsky-Korsakoff. Charles South, violinist, was soloist in Bruch's Gminor concerto.

The Western Reserve Chapter of D. A. R. heard Stella Hadden-Alexander on March 11 in a MacDowell program. She played at Elmira College, March 15; Northfield Seminary, March 17-18; in Rutland, Vt., and in New York, March 31, at Columbia University.

Maurice Marechal, French cellist, who appeared in Tunis, Egypt, on March 7, opened his Russian tour on March 18.

Walter Greene directed the chorus of the School of Nursing of Long Island Hospital in its recent concert at the Brooklyn (N. Y.) Academy of Music.

in America, will return for a third tour next November.

Manhattan Orchestra to Lose Hadley

Henry Hadley will resign as conductor of the Manhattan Symphony Orchestra (New York) after its final concert of the season tomorrow evening. His letter to the management and executive committee of the orchestra reads as follows:

"Having given three years of devotion and energy to the musical direction and also the financing of the Manhattan Symphony Orchestra, and having succeeded for three seasons in spite of the stress of the times, I feel that under present conditions, the future of the orchestra is too uncertain to warrant further expenditures of time and effort on my part.

to warrant further expenditures of time and effort on my part.

"The demands of my private work do not permit me to devote the time necessary to finance and direct the organization any longer. Therefore, I must reluctantly step aside after the last concert on April 3."

Under Dr. Hadley's direction, thirty concerts have been given by the orchestra at Carnegie Hall, Mecca Temple and the Waldorf-Astoria in the past three years. These dorf-Astoria in the past three years. The programs have included over thirty An ican compositions.

Engaged for Bach Festival

Robert Crawford has been engaged to sing bass roles in the Bach Festival at Bethlehem, Pa.; and this summer will appear in concert and opera at Chautauqua, N. Y.

METROPOLITAN OPERA TENOR TO SING FOR NEW YORK CLUB



EDWARD JOHNSON will be soloist with the Singers Club of New York at its April 7 concert to be presented in Town Hall.

FAY FERGUSON

TRIUMPHS in BOSTON

March 12, 1932

Boston Globe, March 13, 1932.

Yesterday afternoon, in a long and complicated program, Fay Ferguson, pianist, made her first Boston appearance at Jordan Hall. Miss Ferguson is the possessor of a nimble yet solidly founded technique. The two opening Scarlatti pieces speedily demonstrated that the pianist's equipment was equal to every mechanical exigency. Miss Ferguson played the Bach C minor Fantasia with intelligence and taste, achieving a crisp, fresh tone which made for a really excellent performance. Her interpretation of the Chopin Sonata the lion of the Paring, emphasizing the lion of the

Boston Herald, March 13, 1932.

By S. S.

Fay Ferguson's gift of airy fluency served her well in the first and more rapid of her Scarlatti pieces to whose rapid scale passages she imparted the slightly blurred brilliance of the Harpsichord tone. Her consistent and emphatic rhythm both in the Scarlatti Presto and the Bach Fantasia was very effective. The Scarlatti Andante was played with expressive deliberation. Miss Ferguson successfully evoked from her instrument the charming, crystalline sonorities of Ravel's Sonatine which she played with intelligence. The animated finale was most satisfactorily done. The delicate iridescence of the two impressionistic pieces by Griffes was well rendered. Both these and the Lieat Feux Follets were given a fluent, delicate performance. There was brilliance in the playing of Pick-Mangiagalli's Danse d'Olaf and Dohnanyi's exuberant Capriccio. Miss Ferguson was warmly applauded by a large audience and played additional pieces.

Boston Eve. Transcript, March 13, 1932. By N. M. J.

In her recital of piano music at Jordan Hall, Fay Ferguson disclosed a serene com-

petence. Her technique was unusually good. She played with dexterity and accuracy. Her light touch combined with an insistent rhythmic sense enhanced the huoyant fluency of many passages—she seemed responsive to the emotional qualities of her program. The opening numbers from Scarlatti were played with engaging facility: the Presto in D major sped with crisp accent. The Andante in F minor flowed smoothly and Bach's Fantasia in C minor pleased by its compelling energy and momentum. The Ravel Sonatine was refreshingly brisk. Liszt's Feux Follets came to a lively close and Dohnanyl's Capriccio made a pleasing sparkle. Miss Ferguson gave a brilliant performance of Pick-Mangiagally's La Danse d'Olaf. A large audience received her cordially.

Boston Post, March 13, 1932. By Warren Storey Smith

From Fay Ferguson's playing it is clearly seen that she is musical and the tones she draws forth from the piano are always beautiful and agreeably varied. Miss Ferguson's playing of Griffes' White Peacock and The Fountain of Aqua Paola and La Danse d'Olaf by Pick-Mangiagalli made clear her wisdom in having chosen for herself the career of a pianist. An audience of good size applauded her warmly.

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THE MUSIC WEEK IN NEW YORK

Concerts by Iturbi, Ponselle, Musical Art Quartet, Philharmonic Orchestra, John McCormack, Juilliard Institute, and Others

March 21-A recital which attracted out March 21—A recital which attracted outstanding attention was that by José Iturbi at Carnegie Hall. He drew his usual throng of devotees and regaled them so well that they kept the Spanish pianist busy with encores until 11:30 p. m. He played three hours in all. His program embraced Bach's Prelude, Fugue and Allegro, and Chromatic Fantasia and Fugue (bass "realized" by Iturbi); Schumann's Fantasy; Chopin's B minor somata; Liszt's Jeu d'Eaux a la Villa d'Este, Att bord d'une source, and La Campanella. All the admirable features of Iturbi's art were in welcome evidence.

All the admirable features of Iturbi's art were in welcome evidence.

Rosa Ponselle's recital, another red letter event, was for the benefit of the Town Hall Endowment Fund, with tickets unavailable for this writer. Report has it that Miss Ponselle drew a full attendance (seats on the stage also) and set forth her high qualities in a program including airs from Fedra (by Romano Romani), Die Tote Stadt, Semiramide, and songs in Italian, French, and German. Stuart Ross accompanied and also played solos by Chopin and Debussy.

The terth Artists' Recital at the Luilliard

also played solos by Chopin and Debussy.

The tenth Artists' Recital at the Juilliard School, offered Harold Berkley, violinist, assisted by Marion Kahn, pianist. Sonata in D minor, op. 108, Brahms—excellent interpretation. Third sonata for violin and piano, Arnold Bax (first time in America)—modern harmonic expressiveness; cordially received. American Dance, Stoessel—well executed; enthusiastically greeted. Other composers: Tartini-Kreisler Leclair, Schumann, Brahms-Joachim and Sarasate. Mr. Berkley—opulent and voluminous tone. Miss Kahn—adept pianist.

March 22—(Town Hall)—Sascha Jacobsen, Paul Bernard, Louis Kaufman, and Marie Roemaet-Rosanoff constituting the Musical Art Quartet, were heard in quartets by Schubert, A minor, op. 29; and Franck, D major. Smooth, musicianly, and tactfully balanced in tone and dynamics, the Musical Art players gave edifying performances of the two masterpieces. The large audience enjoyed the occasion thoroughly. Chalif Hall was filled for the concert under the auspices of the Madrigal Society, when superior vocalism and interpretations were contributed by Hilda McMillen and Louis Noll, with Florence Winselman and Ralph Douglass as accompanists. Miss Mc-Millen shone in French songs and a Louise (Charpentier) aria. Mr. Noll scored especially with The Friar of Orders Gray (Shield) and Courage (Huhn).

March 23—The seventh afternoon Artist Recital Course B at the Juilliard School

March 23—The seventh afternoon Art-ist Recital, Course B, at the Juilliard School of Music, presented chamber music by young American composers: sonata for piano of Music, presented chamber music by young American composers: sonata for piano and violin, Ulric Cole, ingenious and meritorious work, not "modern"; approbatively accepted; Miss Cole, pianist; Moses Levine, violinist, useful technic. Fantasie for two pianos, Nicolai Berezowsky, a free display of good ideas, calling for the fleet pianism of Beula Duffey and Paul Nordoff, in a brilliant performance. A Lament, Le jardin, Les silhouettes, A Poet's Dream and A Sea Bird, Antonio Lora, well made contributions to song literature, with Edna Weese, soprano, and the composer at the piano. Quintet for piano, two violins, viola and cello, Vittorio Giannini, an interesting, serious

work; very favorably received, Diane Bernhard, piano; Charles Lichter and Joseph Knitzer, violins; David Dawson, viola; Mildred Sanders, cello. Admirable individual and ensemble playing.

Mark Epstein, a young violinist in début recital, evening, before a friendly Carnegie Hall audience. Concertos by Conus and Pagamini, and shorter works, including a first performance (encored) of Jacob Weinberg's Perpetual Motion, a facile and pleasing trifle. Milton Kaye accompanied. Young Epstein has a pleasant tone and some rhythmic feeling, but at present lacks in security of technic and intonation.

March 24—Sir Thomas Beecham re-

mic feeling, but at present lacks in security of technic and intonation.

March 24—Sir Thomas Beecham repeated at Carnegie Hall the Haydn E flat symphony which he and the Philharmonic Orchestra had performad at the Metropolitan Opera matinee on March 13. Also heard at the present Thursday evening concert (program repeated on Friday afternoon) were Borodin's colorful overture to Prince Igor, Delius' bright and expertly made Brigg Fair, and Dvorák's fourth symphony, a work that retains melodic charm even if its orchestral scoring necessarily sounds naïve in these sophisticated tonal times. Beecham and his players en rapport with all the music, voiced it splendidly. Gertrude Jocelyn Schafer's song recital at Roerich Hall, presented that young singer in Italian, German, French, and English songs, delivered with commendable interpretation intelligently adapted to voice capacity. The enthusiasm and attractive personality of the performer won favor from the listeners. Edwin McArthur accompanied authoritatively.

March 25—A sonata recital at Steinway Hall by Mischa Violin, violinist, and Josef Adler, pianist, consisted of three such works, by Beethoven, Brahms and Franck. The players revealed reliable musicianship and ample technic. The large evening audience gave much applause.

March 27 (Easter Sunday)—Singing for a packed audience in Carnegie Hall, the ever popular and beloved John McCormack (with Edwin Schneider as the competent accompopular and beloved John McCormack (with Edwin Schneider as the competent accompanist and assisting solo artist) sang a program of Italian and English arias and songs; also a group of Irish folksongs and many, many encores. Thou'rt Passing Hence, My Brother, was sung in memory of Chauncey Olcott, "a dear friend." With his inimitable enunciation, McCormack, in glorious voice, sang fluently and movingly, depicting the humorous content and the tender emotions of the varied music with tonal finesse and unfailing art. He was rewarded with outbursts of thunderous applause after every item of the long program. During the concert, the tenor stepped out of his vocal role, and made an address to the audience, appealing for unemployed musicians, for whose benefit McCormack will sing April 12, at one of the five Tuesday evening "Aid" concerts to be given at the Metropolitan Opera House.

At the Philharmonic Orchestra matinee in Carnegie Hall, Sir Thomas Beecham, in addition to repeating three numbers which were played in the previous week, added his

Carnegie Hall, Sir Thomas Beecham, in addition to repeating three numbers which were played in the previous week, added his own musicianly and effective arrangement of Handel's music. The Gods Go a Begging, and Tschaikowsky's Francesca da Rimini. Yvette Le Bray, dramatic soprano, previously known here as a singer, appeared at the Guild Theatre in a program of "Song Portraits," assisted by the Philharmonic Symphony Scholarship Quartet (Joseph Reilich, first violin; Ralph Hersch, second violin; David Katz, viola; Martin Teicholtz, cello.) The recitalist wore costumes of her

violin; David Katz, viola; Martin Teicholtz, cello.) The recitalist wore costumes of her own design, which enhanced enjoyment.

Miss Le Bray with a voice of pleasing quality, interprets with charming earnestness. Her most important numbers were Schubert's Ave Maria; Massenet's Je vois Dieu (from Thais); and Saint Saëns' Mon Coeur s'ouvre a ta voix (from Samson and Delilah). The Philharmonic Symphony Scholarship Quartet exhibited playing of a high order in movements from quartets, one each order in movements from quartets, one each by Debussy and Mozart; and Hugo Wolf's Italian Serenade. This group also supplied string obbligati. Frank Chatterton gave good support at the piano.

Other Concerts of the Week

Carmen Reuben, song recital, Wednesday evening, March 23, Town Hall. Florence Stern, violin recital, Friday eve-ning, March 25, Chanin Auditorium.

Beethoven's Ninth to Be Given at Benefit Concert

at Benefit Concert

Beethoven's ninth symphony is programmed for the April 28 New York Philharmonic concert, which Arturo Toscanin will conduct for the benefit of unemployed musicians. Soloists will be Elisabeth Rethberg, Margaret Matzenauer, Giovanni Martinelli and Ezio Pinza. The chorus is that of the Schola Cantorum of New York, Hugh Ross, conductor. Everyone participating has volunteered his services. Mr. Martinelli, who has never sung in the ninth symphony before, is studying his part in German. Toscanini leaves Europe for America on April 19, accompanied by Mrs. America on April 19, accompanied by Mrs

GOOD FRIENDS



La Argentina bids good-by to America and her friend, Rosa Ponselle, on the Ile de France. La Argentina is holding her newly-acquired mascot, a parting gift of Miss Pon-selle. The dancer will not return to America until the season of 1933-34.

Toscanini. He will remain in this country for the one concert.

Chicago Musical College Graduates Fill Teaching Positions

The following graduates of the Chicago Musical College are now filling teaching positions in the institutions indicated:
Ralph Ambrose, DePaul University, Chicago; Nicanor Abelardo, theory department, University of the Philippines, Manila, P. I.; W. C. Atkinson, San Diego Army and Navy Military Academy, Pacific Beach, Calif.; Elizabeth Armstrong, Langston University, Langston, Okla.; Frances Armstrong, music supervisor, Shidler (Okla.) Public Schools; Mary Anderson, State Teachers College, Denton, Tex.; Mrs. Annie Andrews, public schools, Mocksville, N. C.; Clara Armstead, city schools, Emporia, Kans.; Marguerite Arends, high school, Yuba City, Calif.; Mildred Ashbaugh, public schools, Clayton, Mo.; Frances Bohannon, Tennessee College, Murphresboro; Thelma Batson, Poplarville, Miss.; Flavel Brooks, supervisor of music, Saginaw, Mich.; Murl Barnhart, Manchester College, North Manchester, Ind.; Mary Rives Brown, supervisor of music, Tulsa, Okla.; Clarence Burg, dean, Oklahoma City (Okla.) Univ.; Norman Beasley, supervisor of music, Blue Island, Ill.; Paul Breitweiser, Anderson College and Theological Seminary, Anderson, Ind.; Emmy Brady, head, music department, Chadron (Neb.) Normal College; Julia Bartee, Bab Jones College, College Point, Fla.; and Ruth Bangs, Tillotson College, Austin, Tex.

Margaret Keyes Resigns Church Position

Margaret Keyes, for thirty years soloist at the Broadway Tabernacle, New York, has re-signed her position. Miss Keyes' career in-cluded several seasons with the Chicago Opera and soloist in concert and oratorio.

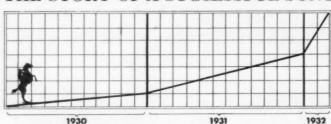
THE LITTLE GHOSTS

for Medium and High Voice (Poem by Thomas S. Jones, Jr.)

by GEORGE DYER

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THE STORY OF A SUCCESSFUL SONG



Within four months of the publication of "Home on the Range" in 1930, the Roxy Theatre featured it in a Cowboy production, with its composer, David W. Guion, appearing in person. In the fall of that year it was one of the outstanding successes of John Charles Thomas's Town Hall recital. Lawrence Tibbett, whose ability to choose a good song is as outstanding as his flair in "putting it over," helped to spread its success. Recitalists and radio singers everywhere began to see in "Home on the Range" the qualities that

have built its extraordinary success.

The 1931 demand for "Home on the Range" increased to three times that of 1930. In the first months of 1932 artists and voice teachers have purchased eight times as many copies as in the corresponding period of 1931.

HOME ON THE RANGE

BY DAVID W. GUION



Go to your local music store and see for yourself what has made this song an outstanding hit!

"Home on the Range" is also published for mixed and for male chorus.

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OPERA AT THE METROPOLITAN

March 21—Aida. Enthusiasm reached its highest point in the Nile Scene, sung by Rethberg, Tibbett, and Francesco Merli with vocal fullness and fire, and acted in appropriately passionate style. Merli's Celeste Aida had an individual ovation for the tenor's breadth and brilliance of tone. Julia Claussen's voice sounded wiry and tremulous. Ezio Pinza and Arthur Anderson did, respectively, Ramfis and the King. Serafin conducted.

March 22—Parsifal matinee, a non-subscription hearing, given for the benefit of the Knickerbocker Hospital, and netting \$6,000. Tickets were not available to the press. This was the eighty-eighth performance of Wagner's religious music drama at the Metropolitan. Those who took part were Messrs. Laubenthal (title role) Whitehill (Gurnemanz) Bohnen (Amfortas) Schützendorf (Klingsor) Tappolet (Titurel) Bada, Windheim, Altglass, d'Angelo; and Mmes. Ljungberg (Kundry) Doe, Mario, Fleischer, Ryan, Falso, Dalossy. Artur Bodanzky conducted a practically uncut score, the hearing lasting from 7:15 p. m. to midnight.

PÉLLÉAS AND MÉLISANDE

March 23—Pélléas and Mélisande. This second and last seasonal production of the Debussy-Maeterlinek poignant lyric drama was performed by the same able cast as at the previous presentation. Lucrezia Bori (Mélisande), Edward Johnson (Pélléas) and Pavel Ludikar (Golaud) again gave resourceful and emotionally moving character interpretations, sung with charm and atmospheric taste. Louis Hasselmans conducted.

LA SONNAMBIILA

LA SONNAMBULA

March 24—La Sonnambula. A second hearing of the old and tuneful Bellini work, gave Lily Pons admirers (including the official young "Pons Fans") a second chance to hear the scintillant singer in brilliant and delicately lyrical music, ideally suited to her voice. It seems needless to add that she displayed her lovely art to striking advantage. Beniamino Gigli scored again as Elvino, with his translucent and winning vocalism, elegance of phrasing, and sincere and convincing impersonation. Soprano and tenor received arousing approbation. The rest of the cast was as before. Serafin conducted.

PARSIFAL

PARSIFAL

March 25—Parsifal (matinee). A Good Friday observance of Wagner's religious opera is the annual fare at the Metropolitan. A capacity audience was on hand to hear the work sung and acted by Lauritz Melchior (Parsifal), Gertrude Kappel (Kundry), Clarence Whitehill (Amfortas), Michael Bohnen (Gurnemanz), Gustav Schützendorf (Klingsor), and the minor roles capably played by others of the German roster of the Metropolitan Opera.

The lengthy but impressive drama sang its measures from one o'clock in the afternoon until half past five. Under the direction of Artur Bodanzky the music was delivered with vitality. Melchior, a sturdy and earnest Parsifal, moved his hearers through sincere and noble song, splendid in tonal quality and he made the most of the spiritual emotion in his measures. Whitehill as the wounded and harassed king did the role with tragic

EUROPE BOUND



EDOUARD COTREUIL. bass of the Metropolitan Opera Company, caught by the camera on board the SS. Lafayette enroute to Europe. (Photo by courtesy of the French Line).

poignancy and artistically purposed vocalism. Mme. Kappel, in the difficult character of Kundry, did not efface memories of others who have sung the role in New York. Marek Windheim and Doris Doe performed minor roles with noticeable effect. Artur Bodanzky conducted.

IL TROVATORE

March 25—II Trovatore had its final performance of the season on this Friday evening. A last minute change was made in the cast, when Edward Ransome, Canadian tenor, replaced Francesco Merli (indisposed) in the role of Manrico. Ransome acquitted himself creditably under the circumstances. Rethberg as Leonora was in lovely voice. Petrova did well as Azucena. Of the rest of the cast, the best was Malatesta, in a small role sharply characterized. Bellezza conducted. conducted.

PETER IBBETSON

March 26—Saturday matinee patrons were presented with the musical woes of Du Maurier's self-hypnotized hero and his dreamful Duchess.

The opera was done with the usual cast, the customary outstanding offerings being by Edward Johnson, Lucrezia Bori, Gladys Swarthout, Marek Windheim, and Alfredo Gandolfi. Serafin conducted—and somewhat stressfully. Deems Taylor, composer of Peter Ibbetson, did the announcing in the NBC broadcast of the opera.

MANON

MANON

An evening performance of Massenet's saccharine but still seductive opera, drew a large "popular" audience. Grace Moore gave a moving enactment of the heroine, Mimi, and besides contributing comeliness of face and figure, also invested the music with vocal art and its full requirements of lyrical charm and feeling. Gigli sang and acted his familiar Rodolfo entrancingly and won an ovation after his Narrative in the first act. Aida Doninelli was the Musetta. Louis Hasselmans conducted.

SUNDAY EVENING CONCERT

mans conducted.

SUNDAY EVENING CONCERT

March 27—Easter brought an Opera concert out of the ordinary, when American artists functioned in an American program, including fragments of jazz and old melodious tunes of the early United States. At the close of the long program the audience clamored for more. The excellent NBC Band added successfully to the occasion. Lawrence Tibbett sang Ol' Man River and Wolfe's Glory Road; and his interpretative skill in the simple songs pleased the house. Then there were Grace Moore in O Lemuel and Mighty Lak a Rose, delightfully delivered and vociferously received; Queena Mario in a Naughty Marietta air and (with Edward Johnson) in the second act of Peter Ibbetson; Leonora Corona and her sweet voice, doing songs by Lieurance, Wolf, Bauer and Harold Rowe Shelley, all of which brought her many recalls; Edward Johnson leading the chorus in a stirring presentation of O Boys, Carry Me 'Long; Gladys Swarthout's tones of velvet in Suwanee River and Frederick Jagel's feeling version of Nevin's My Desire. Other numbers were played by the Metropolitan Opera Orchestra under Wilfred Pelletier. The NBC Band's list included a nocturne and march by Thomas Griselle, winner of the Victor Talking Machine contest for American compositions.

Recent Performances of Branscombe Compositions

Gena Branscombe's choral march, Into the Light, was a feature of the recent art festival given by the second district of the New York State Federation of Women's Clubs at Garden City, L. I. Into the Light was further programmed by the Flushing, L. I., Good Citizenship League Choral for its MacDowell Day program; and was used in the pageant of the New York Silver Symphony at the Hotel Astor, New York, for the benefit of the Musicians' Emergency Aid Fund. On the latter occasion Miss Branscombe also conducted the massed chorus in her work, The Morning Wind. On March 23 the La Grange (Ill.) Women's Club Chorus performed this composer's Dancer of Fjaard, for women's chorus and chamber orchestra.

Granny's Garden to Go on Tour

M. Marlowe is booking a tour for Granny's Garden, a musical play for children based on the book, Fairy Flowers, by Isidora Newman. The book has been published in five different languages and in nine editions. Granny's Garden was presented at the Booth Theatre, New York, in February. The cast to go on tour will be made up of professionals, and include midgets and ballet.

A Son to the Everett Tutchings

A son was born to Mr. and Mrs. Everett Thickings (Patricia MacDonald) on March 24. He has been named for his maternal grandfather, Pirie MacDonald.

Georges MIQUELLE



Cellist

"His tone particularly smooth and beautiful . . interpretation permeated with sound musicianship. . . . Authoritative style and artistic feel--DETROIT FREE PRESS

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Milstein Acclaimed at Chicago Orchestra Concert

Friends of Opera Continue Drive for Funds - Symphony Orchestra Gives Good Friday Program-Other Concerts and Recitals of the Week

CHICAGO.—Nathan Milstein, making his début with the Chicago Orchestra at the March 22 concert, created a sensation such as is seldom the lot of a soloist appearing with our orchestra. So vociferous was the ovation tendered him, that the audience's clamor was not stilled until he played an encore, thereby breaking the staid no-encore rule. Milstein's perfection of technic, brilliance of tone, magic bowing, vivid imaginaliance of tone, magic bowing, vivid imagina-tion and intelligent musicianship, made a

deep impression.

Not all the honors of the afternoon were for the soloist. Conductor Stock and his musicians came in for their share by means of an excellent performance of the Brahms F major symphony. Schumann's Manfred overture likewise had eloquent expression.

MARY WIGMAN'S DANCE RECITAL

Mary Wigman and her esoteric art continue to maintain the interest of Chicago dance devotees, who came out in large numbers for her third dance recital of the season at Orchestra Hall, March 20. Her admirers were enthusiastic in their approval.

CHICAGO STRING QUARTET

For its program at the Chicago Woman's Club on March 20, the Chicago String Quar-tet had the assistance of Joseph Vito, harp-

ist. A violinist new to Chicago, Sadah Shu-chari, was introduced by the Musicians Club of Women, on March 21, at the Playhouse. Since no tickets were received at this office the concert cannot be reviewed.

WOMEN'S SYMPHONY OF CHICAGO

Women's Symphony Of Chicago
The Women's Symphony Orchestra continues to show progress at each new hearing.
Again in its fifth program, March 21, at the
Goodman Theatre, it gave admirable account
of itself under Ebba Sundstrom's able leadership. The soloist of the evening, Grace
Nelson, is a pianist of unusual talent.
Cara Verson who confines herself to the

Cara Verson, who confines herself to the moderns, will present a program of Scriabine, Szymanowski, Bartók and Malipiero, as well as a modern Spanish group by Turina, de Falla, Vina and Pittaluga, at the Playhouse, April 4. The proceeds of the concert will be given to Mu Phi Epsilon's settlement music school.

will be given to Mu Pm Epsion's settlement music school.

When Mme. Verson played in Budapest among those present were Bela Bartók, the United States Minister to Hungary and the Consul General. Mme. Verson is one of the few pianists doing entire modern programs. She has delved into modern realms, spending hours in research to bring back to the United States many first performances of some of our now most popular compositions. Following her Chicago recital, Mme. Verson will go to the East for a tour which will include four New York appearances, one of which will be a recital of modern music at Steinway Hall. Steinway Hall

BARONESS TURK ROHN ACTIVITIES

BARONESS TURK ROHN ACTIVITIES

An active voice teacher in Chicago is the Baroness Olga von Turk Rohn, who not only has a large class but directs three voice ensembles made up of her pupils. Several of her students are fulfilling professional engagements. Recently the Baroness conducted her opera ensemble at Rosary College in scenes from Martha, Trovatore, Pagliacci, Faust, Lohengrin, Huguenots and The Merry Widow. In an overseas broadcast via WCFL, the Baroness directed the same group in Schubert's Omnipotence and other songs.

group in Schubert's Standard group in Schubert's Standard groups and an Ensemble at Olivet Baptist Church. Louise Keller, who possesses a beautiful contralto voice, made an especially fine impression. The Indian Ensemble is made up of the following of her pupils: Mrs. Hall, L. Clifton, E. Curry, L. Wilkins, F. Rayford, V. Rice, L. Keller, P. Mitchell, L. Mayweather, M. Lee, J. Williams, N. King and R. Moore. The ensemble presented in praise-worthy manner a one-act playlet, Vera's worthy manner a one-act playlet, Vera's Birthday Party Play, written and staged by

the Baroness which met with the approval of

the listeners.

Homer Warren Watkins has returned from a concert tour in Alabama, Florida and Georgia to continue his studies with the

EDITH MANSFIELD

Church assignments kept Edith Mansfield active during Holy Week at Lake Forest Presbyterian Church, where she sings regularly and is heard often in the vesper service. Miss Mansfield will sing in Joliet, Ill., at an early date; and she will share a program with William Miller in Detroit, Mich., May 2.

DR. NOELTE LECTURES FOR MANN STUDENTS

Members of the Tuesday evening class of Ellen Kinsman Mann gave an entertainment at the studio on March 22, and invited Dr. Alfred Noelte to lecture to them and their

Two professional singers of Mrs. Mann's class occupy positions in Grand Rapids, Mich., Muriel Montelius is soloist at the First Church of Christ Scientist; and Caro Lindley has been chosen soloist by the Second Church of Christ Scientist.

GRACE DENTON'S NEW CONCERT SERIES Beginning in October, Grace Denton will present a new concert series, bringing many prominent artists. Further details of her plans will appear in these columns at a later late.

CHICAGO MUSICAL COLLEGE ACTIVITIES

CHICAGO MUSICAL COLLEGE ACTIVITIES
Leola Aikman, artist pupil of Mme, Gardini, appeared as soloist before the Traffic
Club at the Palmer House, March 29.
La Berma Neves, student of Mme. Audet,
accompanied Sverre Astrein at Austin, Ill.,
March 6 in an informal musicale at the
Stribling home. Miss Neves also performed
on an informal program in the Bjornik home,
Logan Square, March 12. She also assisted
at the piano for a number of artists who
were present. Miss Neves has been appointed studio accompanist for G. Magnus
Schutz.

Schutz.

Jean Kerr, cello pupil of Goldie Gross, is a member of the newly organized La Salle String Quartet, South Bend, Ind. The members played for the Luncheon Progress Club on March 5; and for the music department of the same club in a MacDowell group, March 9.

Miriam Mimms, soprano, and Marvin Meiers, tenor, pupils of Blanche Barbot, sang at the colonial tea given by the Southern Women's Club of Chicago on March 10 at the Drake Hotel. Blanche Barbot was at the piano.

the piano.

Dorothy Crost, young Chicago artist and member of the piano faculty, played a group of modern piano solos for the Women's Literary Club of Glen Ellyn, Ill., March 1. She also accompanied Edith Kurlasder Glorch, soprano, of the Cleveland Opera Company.

Glorch, soprano, of the Cleveland Opera Company.

The Alpha Xi Chapter of Sigma Alpha Iota Sorority was entertained at a musicale tea given by the president, Laura Neel, at her studio, March 10. Soloists taking part were Marjorie Dorn, Dorothy Desmond, Myrtle L. Oglesbee, La Berma Neves, pianists; Leonore Padilla Pauline Neiles and Mary Titus, vocalists; Edith Small and Hazel Gaines, violinists. The sorority held its yearly initiation services at the college, March 20.

Myrtle Lenore Oglesbee, piano teacher.

March 20.

Myrtle Lenore Oglesbee, piano teacher, and Lois Dyson, a successful member of the violin faculty, are presenting their studen's in recital today (April 2) at the Little Theatre, assisted by Ray Anderson, tenor, artist-pupil of Mary Titus.

GANZ TO CONDUCT ORCHESTRA AT I. S. C. M. CONCERT

Instead of its usual stage performance, the Chicago chapter of the International Society for Contemporary Music plans for its annual musicale at the Goodman Theatre, April 10, a program of orchestral compositions, to be presented by a chamber orchestra under Rudolph Ganz' direction. The program, ar-

NEW YORK TO HEAR PRIZE-WINNING OPERA



SCENE FOR BEGGAR'S LOVE, MADE BY AIMEE SEYFORT nember of the stagecraft department of the Master Institute of United Arts of Roerich seum, under Cecil Clowelly. Beggar's Love is one of the two operas to be given several performances at Roerich Hall this month, the other being La Serva Padrona.

ranged by Mr. Ganz, will comprise six works of contemporary American, French, German and Russian composers. Our country is represented by the Chicago composer, Leo Sowerby (whose rhapsody for chamber orchestra will be played), the French school, by Albert Roussel's concerto and Jacques Ibert's Divertissement (the piano part of which will be played by Rudolph Reuter), the German works are by Paul Hindemith (whose The Young Maid, a cycle of songs for mezzo-soprano accompanied by a string quartet, flute and clarinet will be sung by Margaret Gent), and Ernst Toch (whose The Chinese Flute, a set of three Chinese poems, will be sung by Mary Krakowski); Russia will be represented by Nicolai Miaskowsky's Concertino Lyrico. The Roussel, Hindemith and Miaskowsky works will have first American performances on this occasion.

FRIENDS OF OPERA CONTINUE DRIVE

At the weekly meetings of the Friends of Opera progress has been reported by the guarantee fund committee toward raising the Chicago Opera fund of \$500,000. At the last meeting pledges amounting to \$3,900 were reported, making a total of \$316,450 secured thus far.

ORCHESTRA'S GOOD FRIDAY PROGRAM

ORCHESTRA'S GOOD FRIDAY PROGRAM

The Good Friday program of the Chicago
Symphony, played March 24 and 25, consisted of excerpts from acts one and three
of Parsifal; de Sabata's contemplative poem,
Gethsemane, Sowerby's Medieval Poem for
organ and orchestra; and Brahms' D major
symphony. Solemnity and reverence marked
the orchestra's playing throughout.

MAESTRO BEDUSCHI'S OPERA CLASS

MAESTRO BEDUSCHI'S OPERA CLASS
Maestro Beduschi presented members of
his opera class in selections from Gounod's
Faust at the Chicago Woman's Club, March
20. Teresa Romano, soprano, sang Margherita; William Davies, tenor, was Faust;
Florence Petersen, mezzo-soprano, took both
the Siebel and Marta parts; Eugene Bailey,
basso, was Meństofele, and Reno Piccinini,
baritone, Valentine. Amanda MacDonald
presided at the piano. It was a praiseworthy
performance.

MISCHAKOFF-REUTER RECITAL

MISCHAKOFF-REUTER RECITAL
Postponed from February owing to managerial reorganization, the joint recital of Mischa Mischakoff, violinist and Rudolph Reuter, pianist, will be given at Kimball Hall on April 12. While these artists have played outside Chicago and in private recitals many times, this will be their first public appearance in Chicago. They will be assisted by the cellist Daniel Saidenberg, in a trio by Brahms, and will play the rarely heard Strauss sonata. There will also be several solo groups of new numbers.

Adolph Pick a Naturalized American

ADOLPH PICK A NATURALIZED AMERICAN Adolph Pick, conductor, violinist and teacher, received his final papers last week, making him a naturalized American citizen. Mr. Pick, for many years conductor of the Berne (Switzerland) Symphony and Opera Orchestra and head of the violin department in the conservatory there, is now located in Chicago, where he has a violin class.

AMERICAN CONSERVATORY NOTES

Chicago, where he has a violin class.

American Conservatory Notes
Victor Oakley, baritone student, was heard as soloist in The Seven Last Words by Dubois, presented under the direction of Edward Eigenschenk, organist at the Second Presbyterian Church, March 20.

Mary Hughes Call, student of Rudolph Reuter, appeared as soloist with the Miami (Fla.) Symphony Orchestra, March 13.

Harriet Hebert, of the voice department, is presenting the operetta, Singer of Naples, at St. Stephen's Church, April 6. Appearing in this production are Vivian Hibbeler, Lucile Miller, Dessa See, students of Miss Hebert and Louise Willhour, of the dramatic art faculty.

Piano students of Fern Weaver were heard in a program at the conservatory, March 23. Miss Weaver appeared as accompanist at the Irving Park Woman's Clubrecital on March 7; and also at the Sigma Alpha Iota formal musicale in the Kimball Salon, March 8.

Henry Jackson, piano student, played before the University Club of Milwaukee, Wis., March 20. He will be heard in the Rachmaninoff concerto No. 11 at the vesper service, Chicago University Chapel, April 3, with Edward Eigenschenk of the conservatory faculty, at the organ.

Hulda Blanke, soprano, sang a group of songs on the Oak Park Woman's Club program of March 16, Fern Weaver accompanying her at the piano.

Howard Silberer, piano student of Rudolph Reuter, was presented in concert in Galesburg, Ill., March 21.

Jeannette Cox.

Jeritza Off for European Engagements

Maria Jeritza sailed on the SS. Bremen March 25 for one of the most intensive tours of her career. In addition to appearances at the Vienna State Opera, the soprano will fulfill operatic and concert engagements in Budapest, Berlin, Dresden, Hamburg, Stockholm, Denmark. She goes for the first time to Constantinople, where she is booked for three concerts. Appearances in Switzerland are set for Zurich, Berne and Lucerne.

Mme. Jeritza took along a sheaf of 500 new songs, especially written for her and received from all over the country during the past few months. She expects to examine them and add to her concert repertoire as many as are worthy of presentation. She plans to return here in November and will sing in concerts as well as in opera. She is to broadcast over the network of the National Broadcasting Company, whose Artists Service recently assumed her entire management.

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Cleveland Startled by **Boy Violinist**

Orchestra Gives Six Concerts During Week -University Concert and Popular Concerts Bnd

CLEVELAND, OHIO.—Erni Valasek, eleven-year-old violinist and a pupil of Charles V. Rychlik, musician and composer, made his official début recently. He displayed such extraordinary powers, musicianship, inten-sity of expression and intellectual grasp of the Bruch concerto, the Saint-Saëns Rondo Capriccioso and shorter pieces, including a



Studio photo ERNI VALASEK

prelude and fugue, Album Leaf and Song Without Words by his teacher, that the audience, musicians and critics were bewildered. Georges Enesco, upon hearing the lad, expressed his conviction that Valasek is a genius, perfectly trained and equipped for the life of a mature artist. The child resembles the Yehudi Menuhin of four or five years ago in appearance. Russell Morgan, president of the Music Supervisors' National Conference, which is convening in our city the first entire week of April, has invited the child to play for the National High School Orchestra and Chorus.

Symphony Concerts

SYMPHONY CONCERTS

Symphony Concerts

The revival of popular concerts in the present season has met with unequivocal favor. The last in the series was presented under the baton of Rudolph Ringwall and offered a wealth of music. Due to our belated winter weather, the attendance was somewhat scanty, but those present were rewarded by hearing the Tschaikowsky fourth; the Sakuntala overture (Goldmark); Saint-Saēns' prelude to the Deluge, in which the solo violin part was capably and artistically done by the concertmaster, Josef Fuchs. A welcome repetition was Sibelius' tone poem, A Saga, and the concluding Rhapsody Espana (Chabrier), rounded out a program of considerable merit.

considerable merit.

The sixth and last University Concert of this season under the baton of Sokoloff, brought to hearings a fine exposition of the Brahms second symphony, a repetition of Sibelius' legend, The Swan of Tuonela, in

which Philip Kirchner played the English horn solo with skill. The berceuse and finale from the Stravinsky Fire Bird suite completed this interesting program.

The children and young people of our schools had their annual innings in the six programs during this same week, when assistant conductor Rudolph Ringwall presented two different programs to students. The closing concert of the Chamber Music Series presented the Cleveland String Quartet, assisted by Philip Kirchner, oboe, and two horn players from the orchestra, Wendell Hoss and William Namen. Along with the classics, Mozart and Schubert, the quartet concerned itself for the first time with Alexandre Tansman, exhibiting no mean skill in the playing of this modernist's Tryptique. The concerts of this organization have been artistically successful.

quartet concerned itself for the its thick with Alexandre Tansman, exhibiting no mean skill in the playing of this modernist's Tryptique. The concerts of this organization have been artistically successful. Society girls are waxing ambitious. Another young singer, Theodate Johnson, was presented by the Junior League in a formal song recital; and while we had heard Miss Johnson previously, we were pleased to note a marked improvement in her voice, intelligent interpretation and clear diction.

The Lakewood Orchestra, organized under the able leadership of Dr. Alexander Manke, gave its second concert in the Lakewood High School Auditorium. Schubert's Unfinished Symphony, Nicolai's Merry Wives of Windsor overture, Grieg's Huldigungsmarsch and Mozart's flute concerto (Mr. Mendoza, soloist) were the offerings.

The second evening concert sponsored by the Fortnightly Musical Club was given in the form of a violin recital by the wellendowed and interesting violinist, Barbara Lull. The ambitious program comprised also the Brahms D minor sonata, in which the piano part was performed by Arthur Loesser, pianist. The ensemble work of these musicians afforded their appreciative audience much pleasure. Other numbers on the program were the Mozart D major violin concerto and shorter pieces by Chopin, de Falla, Josef Luk, Howard Thatcher and Sarasate. The accompaniments were played by Charlotte Demuth Williams.

Alvaretta West, Cleveland pianist, gave a recital and was received with much favor. Her program consisted of the A minor English suite (Bach), the sonata, Eroica (MacDowell), and a group of Chopin, all capably performed.

R. H. W.

Song of Thanksgiving to Close Washington Bicentenary Programs

Washington Bicentenary Programs

The culminating tribute of the bicentenary year of George Washington will be A Song of Thanksgiving on Thanksgiving Day, when choirs and choruses in all sections of the country will gather "in melodious praise as a spiritual climax to the season's observance," under the sponsorship of the American Choral and Festival Alliance.

The organization will be represented on the program of the Music Supervisors' National Conference in Cleveland, O., April 3-8, when Mrs. William Arms Fisher will lay before the delegates the plans and purposes of the alliance. In connection with the conference a luncheon will be given, sponsored by Cleveland's choral directors, for all choral leaders attending.

The American Choral and Festival Alliance is seeking information concerning choral organizations in communities throughout the United States. A complete directory of the choral societies, quartets, a cappella and church choirs, inter-racial groups, is to be compiled, and all information may be directed to its headquarters, 362 Commonwealth Avenue, Boston, Mass.

Cincinnati Orchestra Tickets in Demand

Public Shows Increasing Interest in Concerts as Season Nears Close-Gieseking Takes Audience by Storm-Milstein Forced to Break "No Encore" Rule—Matinee
Musicale Presents Gretchaninoff

CINCINNATI, O.—As the season of the Cincinnati Orchestra draws to a close there are more and more demands for tickets, and even at this early date requests have come into the office for season tickets for next year. It augurs well and shows that Eugene Goossens has won a prominent place in Cincinnati. His programs have proved him a versatile artist. The choice of solo-

next year. It augurs well and shows that Eugene Goossens has won a prominent place in Cincinnati. His programs have proved him a versatile artist. The choice of solosits has been an especially happy one this spring and during March Walter Gieseking, Karl Kirksmith (cellist), Nathan Milstein, and Harold Bauer were acclaimed.

Walter Gieseking again took his audience by storm. His delicate and artistic playing of Mozart's concerto for piano and orchestra in C major (K. V. No. 467), proclaimed him a master of this composer's music. His playing of the Burleske in D minor for piano and orchestra (R. Strauss), which von Bülow declared was impossible to play, was a tremendous success for Gieseking, the orchestra and Mr. Goossens.

Nathan Milstein played concerto for violin (Dvorák) and made so profound an impression on his audience that the rule of "no encores" had to be broken and the soloist allowed to respond to the applause with the Paganini Caprice.

Karl Kirksmith played the cello concerto (Saint-Sačns), which afforded him every opportunity to display that virtuosity which

Karl Kirksmith played the cello concerto (Saint-Saëns), which afforded him every opportunity to display that virtuosity which is usually hidden in the orchestra of which he is first cellist.

Mr. Goossens builds programs with the thought that his audiences should hear newer compositions or such as have not been presented here before. In keeping with this plan to develop the musical realm of his listeners, he gave superb readings to Nusch-Nuschi Dances from op. 20 (Hindemith); five picture studies (Rachmaninoff-Respighi); the Hammerklavier sonata, op. 106, (Beethoven) orchestrated by Weingartner; the tone pictures, On Hearing the First Cuckoo in the Spring and Summer Night on the River (Delius). Stravinsky, Brahms, Beethoven, Chaussons, Strauss made up the rest of the programs and met with much success. much success

MATINEE MUSICALE

Alexander Gretchaninoff as accompanist and pianist made a profound impression on a capacity audience when the Matinee Musi-cale Club presented him in a recital of his

own compositions. Albert Rappaport, tenor, was in perfect harmonic mood with the composer in a program of his songs, all sung in their native tongue.

poser in a program of his songs, all sung in their native tongue.

The fourth concert in the chamber music series of the Conservatory of Music presented Daniel Ericourt, piano; Robert Perutz, violin; Jean ten Have, violin; Vadimir Bakaleinikoff, viola; and Karl Kirksmith, cello; in a distinguished program listing the quartet in G minor (Mozart), the quartet in C minor (Fauré) and the interesting variations on a Sarabande by Handel for violin and viola (Halvorsen).

The Ohio Music Teachers' Association met in Cincinnati during the last week of March to enjoy a Mozart Festival arranged by the local committee in coöperation with Mr. Goossens, the orchestra, the conservatory opera company, and local music clubs. In honor of the centenary of Goethe's death, Mr. Goossens presented the overture, Egmont, op. 84 (Beethoven), on the program of the week. At the University of Cincinatia an extensive program was presented in which the Zoo Opera Orchestra, under the direction of Reuben Lawson, and the Conservatory of Music, gave musical numbers appropriate to the occasion.

M. P. D.



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Substantial Music Is Backbone of British System-Cultivation of Amateur Spirit, Chief Aim of BBC-Superb Orchestral and Choral Offerings-How the Government Monopoly Operates-Observations and Impressions of the Week's Broadcasting-An

Indignant Protest BY ALFRED HUMAN

If you live in the British Isles you hand your ten shillings, or \$2.50 in American gold, to His Majesty's Government and you are entitled to grumble for one year, with 4,000,000 other licensed listeners over the programs of the British Broadcasting Company. We say grumble because that is the Anglo-Saxon privilege. But most Britons will look at you strangely if you, an outlander, find fault with the daily fare offered by the government radio monopoly, the

lander, find fault with the daily tare offered by the government radio monopoly, the B.B.C. And rightly. As we read through the 480-page year book issued by the British Broadcasting Company, we find much to admire in the system which enables the British Government to offer its people an enormous range of substantial music, edu-cational courses, drama, and kindred pro-

grams.

Supported as it is by the listeners' fees, British broadcasting is free of the advertising sponsorship phase which is necessary and peculiar—so peculiar—to American methods. Notwithstanding the economic crisis, the B.B.C. has continued to dispense the finest of music; even with reduced resources "much was done to encourage composure and to discredit rumors of the kind which are apt to be the basis of panic."

Sense of Service

This vital service to the nation empha-

This vital service to the nation emphasizes the sense of responsibility felt by the British radio interests—the government officials. It is impossible to over-estimate the value of this morale-sustaining influence. As the fruit of the intimate relationship of the programs to the daily life of Tommy, Sandy, David and Patrick, the radio enjoys a vast prestige.

Sandy, David and Patrick, the radio enjoys a vast prestige.

In our own land, selfish interests have been permitted to run rampant and trample on this prestige, which must normally accrue to an intimate institution which reaches into every American home. A prestige which shall eventually be regained—but we digress. For its musical programs, the backbone of the British system, the B.B.C. supports a bona fide symphonic body, the B.B.C. Symphony, the B.B.C. Light Orchestra, the B.B.C. Bach Orchestra, and a new B.B.C. Theatre Orchestra, as an auxiliary for dramatic productions.

Theatre Orchestra, as an auxiliary for dra-matic productions.

In addition to broadcasting, the symphony gives public concerts; retransmits opera from the continent; forenost soloists are engaged for recitals; chamber music en-sembles and choruses appear regularly; groups of listeners are organized; special programs are devoted to special sections of the country.

All the prominent musicians in Britain are

VINCENT LOPEZ

JOSEF PASTERNACK

NATHANIEL SHILKRET OUTSTANDING MUSICAL DIRECTOR

of Radio and Victor Recording

FRANK BLACK

called on; the composers play important roles. To quote the year book, broadcasting has revolutionized band music. And here we come to the accusation against radio, that it discourages amateur music. . . .

Creating Amateur Musicians

Creating Amateur Musicians
In England, at least, the B.B.C. has combatted this charge by organizing a central school for conductors, under the joint sponsorship of the National Federation of Women's Institutes, the National Council of Social Service, and The British Federation of Musical Competition Festivals.

"The love of music in rural areas has become so active," it stated, "and societies, both instrumental and choral, are being formed so rapidly, that the demand for leaders and conductors has far outstripped the supply.

supply.
"In one midland county where brass bands "In one midland county where brass bands are the most popular form of music, there are no fewer than fifty bands and the county authorities started a school which was attended by thirty of the bandmasters. Other counties also started their own schools for would-be conductors of choral societies and orchestras. The London school, presided over by the B. B. C.'s music director, Dr. Adrian Boult, proved a great success."

And They Publish Weeklies!

And They Publish Weeklies!

To consolidate its various actvities, the B. B. C. publishes several magazines. The Listener weekly prints the best of the broadcast talks, and otherwise reflects the intellectual breadth of the B. B. C. studios. Two other weeklies are issued, one with a circulation of almost 2,000,000. Incidentally, we observe that the B. B. C. assumes the usual prerogatives of a daily newspaper and takes for granted that it be conceded precisely the same facilities for reporting news events. In this connection, it is interesting to note the recent reports, cabled here after the publication of the yearbook, that the B. B. C. might be compelled to accept a limited amount of paid advertising now that the annual allowance is curtailed. But this point is only tentative. The Britishers read American magazines, and they understand the danger. They surely will not tolerate broadcasting anarchy in the little isle.

What Do We Pay?

Naturally we cannot, fairly, compare the B. B. C. with the privately-owned system of this country. The keystone of the broadcasting arch, the method of support, is different: the geography, the temperament are different. The American system is devised

Conductor

CONDUCTOR

for profit and is therefore predicated on tickling the fancy of as many listeners as possible. The Britishers broadcast for home and country, and they can afford to be a bit uppish about their offerings.

You may find some of their broadcasting fare inclined to the roast beef of Old England substantiality; your Briton will sniff indignantly if you try to lure him to our own juvenilia. He would welcome the variety and sprightliness of the dozen or so truly representative broadcast programs here (in fact American programs are being broadcast regularly); but he would surely balk at the publicity palaver. Ten shillings a year has bought the Briton immunity from detracting influences. We pay nothing. That is our illusion. According to statistics of research, the average American is listening in from two to four hours a day. The average American is paying with his ears, his emotions and his brains—which our principal broadcasters insist rate a ten-year-old intelligence quota. He buys Palmolive, Mobiloil, General Motors; he has brought the whole parthenon of American advertisers right into his home—this listener who rates a ten year's I. Q.

No matter what you say about him, you must confess that the poor fellow's broadcasting comes high—higher than the Englishman's ten shillings.

"Deceiving the Listener"

When we received the following protest,

"Deceiving the Listener'

"Deceiving the Listener"

When we received the following protest, we at once referred the letter to John F. Royal, program manager and vice-president of the N.B.C. Mr. Royal explained that the N.B.C. was not in charge of the programs mentioned by Mr. Larsen, that the agency which manages the broadcasts would doubtless reply. We have waited several weeks for the reply and would still be glad to publish it.

Here is the letter:

Port Richmond, S. I., N. Y.

Radio and broadcasting companies are deceiving their listeners in an inexcusable manner. They

ON THE AIR



MAX POLLIKOFF,

MAX POLLIKOFF,
American violinist, is among the younger concert artists to turn their attention to radio. He organized the Pollikoff String Quartet, and with this group has been broadcasting. As a protégé of the Student Fund Committee of the MacDowell Club of New York City, Mr. Pollikoff studied with Leopold Auer; and under Carl Hermann and Prof. Cornelius Rybner received instruction in piano ensemble work and composition. He made a concert tour of the country five years ago, and gave a recital at Carnegie Hall in 1928.

advertise certain organizations which do not appear. On Wednesdays Sousa's Band is advertised, and on Saturdays, Pryor's band. The same musicians appear on both occasions, and they are recruited from the so-called "house orchestra" of the National Broadcasting Company. The musicians thus employed are neither members of the one advertised band or the other. This is only one of the many abuses and deceptions which our largest and most influential broadcasting company inflicts upon the following the state of the second of the permitted of the second of the se it. HENRY LARSEN.

RADIO IMPRESSIONS OF A WEEK

Cardinal O'Connell made an impressive introductory speech on Sunday to present a Vatican choir in seven Latin hymns. . . . But somebody in the Rome station turned the wrong knob. Result: the blare of imitation American syncopation from a Fascist band, and profound apologies to His Eminence from the broadcasting studios in Italy and America. . . .

As if to soften some of the harsh words spoken recently by Cardinal O'Connell and a million others, our President received the prince of crooners last week. . . When he emerged from the White House the Specialist (that is how the NBC now officially describes crooners) informed reporters that President Hoover had told him "he would rate a medal" if he could write a prosperity song. . . So Mr. Vallee is now chairman of the President's Commission on Crooning. . . .

You can guess what NBC thinks of the fellows by that new official term, Specialist.

. A million Americans have read the book, The Specialist, by Chic Sales, and thoroughly agree with NBC's new word for

Personal. Broadcasters: Come home, all is forgiven. Your Eastertide programs were better than ever. Why don't you reform and keep up to this standard? Uncle

Public.
Says Sir Thomas Beecham: "I am not trying to injure radio or broadcasting. But I cannot for one minute consider seriously the contention that broadcasting and radio instruments have reached perfection." Which will endear Conductor Beecham to all American broadcasters. . . . Anyhow, Sir Thomas provided high entertainment when

he led the Philharmonic on Sunday—and the reproduction almost reached perfection. . . .

Rosa Ponselle's Easter recital, WEAF, came over agreeably clear and with the artist in excellent voice. . . .

We had been wondering about Mario Chamlee—and Io, on Sunday the American tenor gave a fine account of himself on WJZ. . . .

Helen Corbin Heinl, Washington, D. C., pianist, played, and played brilliantly, with the Marine Band. . . .

That was a pleasant little surprise program offered over WMCA by a Brooklyn concern (which really deserves mention by (Continued on next page)

IRENE BEASLEY

LEONARD STOKES

MAX POLLIKOFF

FRED BERRENS

COLORATURA SOPRANO RADIO - CONCERT - RECITAL 200 WEST 70th STREET, TRAFALGAR 7-0700 NEW YORK CITY

WERRENRATH Management NBC Artists Service 711 Fifth Avenue, New York City George Engles, Managing Director

AMY GOLDSMITH

SEASON 1932-1933

name: I. Rokeach & Sons) built around Saint-Saëns, as one of a series on Jewish composers; next Sunday, Wieniawski. . . .

John T. Adams will produce, with Arthur Hurley, a comedy, Coast to Coast, by Herbert Polesie, a broadcasting satire. . . . Joseph Santley will play the leading role. . . . These satiric plays are beginning to get on the nerves of the vice-presidents. . . .

Haydn's newly discovered opera, Life on the Moon, might have been broadcast from the moon instead of Germany. . . . Poor conditions interfered with the Columbia rebroadcast. . .

Worthy of cordial words: Leonora Cori, as soprano soloist with the Perole String Quartet, WOR. . . . The Perole ensemble invariably offers agreeable programs, not too heavy, not too light. . . Leon Carson, tenor. . . . Edith Harcum, head of the Harcum School for Girls at Bryn Mawr, Pa., on the Key to Happiness Hour, Dr. Sigmund Spaeth, conducting in three piago works.

B. A. Rolfe, conductor of the gracious kind of light music, is scheduled to be back on the air after several months' absence in the South Seas and points west. . . .

the South Seas and points west....

Karl Krueger, recently resigned as conductor of the Seattle Symphony, one of the representative orchestras of the country which has found it necessary to disband, is now in New York... And when a conductor of Krueger's unique orchestral and operatic experience in this country and Europe comes to New York, it seems that a broadcasting contact is inevitable... Krueger has been immensely interested in radio, and his speaking voice has been declared one of the most beguiling voices on the air.

Ferde Grofe, creator of the new American orchestral idiom, and as important musically as any other musician we can think of at the moment, celebrated his birthday Easter by composing another chapter to his Symphonic Tabloid. . . Arthur Simon of the staff of this weekly, and a few others assembled in Grofe's honor. . . .

"Ever since you wrote that article about the 'inside facts' of the Amos 'n' Andy music, I have been listening to Breil's 'Per-fect Song' with new ears," writes H. T. Parkenhurst, Evanston, Ill. "Lately the pianist of the quintet has been injecting new pianist of the quintet has been injecting new ginger in his playing in a vain attempt to put life in what you term the most widely played song in the world. Have you noticed this point?"... No, we haven't, because we avoid that piece as we avoid the wolf... For sheer monotony this musical presentation easily wins our annual gold medal... Not that we blame the poor fellows who are compelled to play it... Every time we hear it we go out and buy a tube—of Colgate's, Kolynos, any kind.

Theories . . . theories. About the future of the Metropolitan and the Lindbergh child. . . Confining ourself to the Metropolitan, it seems reasonable to believe that the chief support in the future will come from the broadcasting company, the NBC, of course. . . When we see letters rolling in from tens of thousands of radio listeners protest-

DAVID W. GUION

NBC Artists Service, 711 Fifth Ave., N. Y.

SUZANNE KENYON

Radio and Television Artist Over WX2CD H. and A. CULBERTSON, 11 West 42nd St., New Yo

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SPECIALIZING IN RADIO BROADCASTING CONCERT — RECITAL

WARNING TO RADIO ARTISTS

An individual representing a radio publication is soliciting advertising for his paper from radio performers, and in return, offers publicity for them in the Musical Courier.

in the Musical Courier.

The person in question has no connection with the Musical Courier and is not authorized to act for this publication in any manner whatsoever.

Do not do any business with anyone claiming to act for the Musical Courier unless he is a duly accredited representative of this paper.

ing against the suggested abbreviated opera season next year, then, and then only shall we know that opera is firmly rooted in our we know that opera is firmly rooted in our soil. . . . "Why doesn't the general director of the Metropolitan, Mr. Gatti-Casazza, appeal directly to the great public over the air? postcards Oliver Wendel, Newark, N. J. . . . We pass along the idea. . . .

News Item: One of the largest speakeasies in the broadcasting section was closed last week. (Owner retired to run for Congress, we believe.) Only 488 speakeasies remain in that block. . . One of the places has a sign on the door, The Conference. . . So when you're soothed with "Sorry, he's in Conference" you know what the girl means

What is this: "The Kentucky Crooners?"
. . . And not a defender of that once proud state . . .

We have an esteemed colleague who has swented a pocket radio set. . . . Fits into a invented a pocket radio set. . . . Fits into a watchcase. . . . Why wait until you get home to be tortured? . . .

William Stickles, composer-pianist, al-ways seems to be within hailing distance of the studios, swinging his brief-case stuffed with scores. . . Rehearsing, accompany-ing some of the representative artists. . .

A dozen erstwhile symphony players are now qualified advertising experts in the gilded headquarters of leading agencies in New York and Chicago. . . The originator of the most ingenious advertising relating to radio sets was an American musician and

musical writer, now passed on . . . Why do those musicians who pose for radio indorsements look so miserably unhappy in their photographs? . . .

"I am nineteen, a soprano, and I want to sing in radio? How can I get an engagement?" demands Gladys Duveen, St. Moritz, New York. . . At last reports there were 2,000 sopranos waiting for auditions . . . have you tried all the vice-presidents? . . .

Lawrence Gilman paid a deserved tribute to Olin Downes in the Sunday Herald Tribune, alluding to the Downes interpolations on the Philharmonic-Symphony broadcasts. . . Downes makes his illuminating comments during the intermission, not during the content of the ing the performance.

An enthusiastic but indignant Wagnerite reports that he took notebook in hand and counted fifty-three "official interruptions" during the Metropolitan broadcast of Das Rheingold. . . . "Then," he states, "I lost my temper and my count." . . . Michael Bohnen

Solon Alberti, pianist-composer, provided a graceful period of his own on WLWL recently, with the collaboration of Rosa Spinelli, soprano. . . .

Where are the musical scouts of the broadcasting companies? Ernst Toch, one of the foremost modernist composers of Europe, arrived in this country recently and not a bid from any of the stations.

We are advised that "the idea of establishing a third broadcasting chain is by no means dead. . . . The time is not yet favorable, but wait." . . .

Another radio proposition which is not dead but merely slumbering, while judges and lawyers ponder on the legal phases, is Milton Aborn's Wired Radio. If you will recall, the dollar-opera-in-English man wanted to install a receiver in your home, for \$2 a month, and supply you with every kind of good music for twenty-four hours a day, without any advertising, contests or dumb announcements.

The chief theme of our correspondence oncerns engagements. "How can I sing or law in radio?" ask these writers. . . . We concerns engagements. "How can I sing or play in radio?" ask these writers. . . . We don't know; nor does anyone. . . . Sopranos and the like have the advantage, perhaps, this year. They might propose to a vice-president

NETWORK OF NEWS

On Wednesday, March 23, over station WOR, the Roth String Quartet of Budapest played two movements from the Mozart String Quartet in B major, and the Dohnanyi Quintet in C minor. Vera Brodsky, who has been heard frequently during the post sector, was the similar. past season, was the pianist.

Walter Damrosch's guest soloist on his radio symphony concert last Sunday, March 20, was Sidney Sukoenig. The young pianist played d'Indy's Symphony on the Song of a French Mountaineer with the orchestra and concluded the program with a performance of Lind's and concluded the program with a performance of Liszt's Second Hungarian Rhapsody

A program including several of Dr. Hugo Riesenfeld's classical jazz compositions was presented under the baton of the composer last Sunday evening, March 20, over WOR. Edward Nell, Jr., was the baritone soloist.

Joseph Coleman was heard with the Little Symphony Orchestra under Philip James' direction Saturday, March 26. The program consisted of music by Beethoven Wagner, Rimsky-Korsakoff and Saint Saëns. Mr. Coleman played Saint-Saëns Introduction and Rondo Capriccioso.

Old time favorites will be featured on the Sunday night Luden's hour programs with Dan Rybb and his brassless orchestra over the Columbia network. A baritone whose identity is not revealed is soloist.

The Street Singer, Arthur Tracy, paid his respects to Morton Downey by featuring Now You're in My Arms, a composition of Downey, on his Monday evening programs.

William Vincent Hall, a young California baritone, has been signed by Columbia. Al-though a newcomer to radio, he has played in motion pictures and musical comedy.

Julia Mahoney, soprano, Theo Karle, tenor, and Vera Eakin, pianist, were the featured artists on the Columbia Artists Re-cital Monday. The orchestra, as usual, was directed by Howard Barlow.

M. Wood Hill's orchestration of Bach's chorale, Wasserflüssen Babylon's, was

MARGUERITE MYRIALD Lyric Coloratura Soprano Address: 2566—6th Ave. Astoria, L. I. Tel. LAckawanna 4-1491

broadcast recently in London over BBC. Two days later, in the U. S. A., Margaret Anglin read four poems by Yeats, with the Hill obbligato music for piano, accompanied by the Little Symphony Orchestra, over WOR.

Influenza has caused Frank Luther, NBC tenor, to miss his first broadcast in five years.

ise Sorelle, harpist, broadcast recently WTAM over the WEAF network.

The La Forge-Berúmen Studios presented Marie Powers, contralto, and Neva Chinski, soprano, over WABC, February 25. Frank La Forge was at the piano. Miss Chinski included Mr. La Forge's arrangement of Glazounoff's La Prima vera d'or. Mr. La Forge also acted as accompanist on February 24 for his pupil, Robert Simmons, in a broadcast over WEAF. The musicale of March 3, WABC, brought Frank La Forge at the piano for two of his pupils, Hazel Arth, contralto, and Helen Churchill Dalby, soprano.

Ethel Pyne, soprano, who has returned from a tour in Florida, is preparing programs to broadcast over WEAF.

Rose Gallow, pianist, gave a performance over WMCA, Wednesday afternoon, March 16. Miss Gallow's programs are more interesting and varied with each broadcast.

The weekly musicale over WABC by artist-pupils of Frank La Forge and Ernesto Berúmen was presented on March 17 by Kathryn Newman, soprano, and Blanche Gaillard, pianist. Mr. La Forge was at the piano for Miss Newman. The soprano's numbers included the Bell Song from Lakmé, and Elizabeth Gest's Down to the

Ellery Allen, soprano, and Arthur Van Haelst, baritone, gave an all-Mendelssohn program over WRNY, under the auspices of the Wessellians, on March 29. Miss Allen, with Florence Wessell at the piano, also sang in the Lenten services, Holy Thursday on WABC.

Doris Gubelman, Lillian Vallé and Henry Doerr, all artists of Mme. Pilar-Morin, are singing over WINS and WCDA.

Ruth Shaffer has been engaged for broadcast from WOR today (April 2).

NELSON EDDY

Given Ovation

Singer's Voice, Diction. Intelligence and Personality Praised at Ward-Belmont



By George Pullen Jackson Nashville, Tenn., Banner

"NELSON EDDY, American baritone of distinction, was presented in recital Wednes day night in the Ward-Belmont School's auditorium, under the auspices of that institution. And it is safe to assert that the artist received at the hands of his large audience as great an ovation as has been enjoyed by any visit-ing artist in Nashville in many a moon.

"The reason for the singer's astounding suc-cess of Wednesday night has been perfectly patent to every hearer. It was his combination of about all that makes for success, diction, intellivoice, gence and personality."

And in Milwankee:

"MR. EDDY'S voice is a ringing baritone of unusual range and under splendid control. He knows the why and wherefore of how to sing, and is fortunate in possessing an attractive stage presence that immediately wins his audience. His enunciation and diction are well nigh impeccable, and it may be said at once that he captured his audience both on the stage and in the hall."—Milwaukee, Wis., Sentinel

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Division of Columbia Concerts Corp. of olumbia Broadcasting System

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APRIL 2, 1932 No. 2712

Well, at any rate, music in America is on a sound

What this country needs is more persons telling us what's right with music.

Everything has come down in the days of deflation, except the top tones of the tenors.

Many young operatic students seem to follow the One Year Plan of study with the hope of an immediately resulting star engagement in leading roles.

Here's hoping for Metropolitan Opera in 1932-33! A New York musical season without the lyrical offerings of the ancient and distinguished organization is almost inconceivable.

Where is Stravinsky's Sacre du Printemps, the rage of American symphonic halls only a few years ago? The composer probably feels that the familiar Latin quotation should be changed to: "Life is long and art is short."

No musical career without the Musical Courier.

Many broadcasts are musical fraudcasts.

John McCormack's New York recital of last Sunday was his 180th in the metropolis over a period of something like twenty years. This, no doubt, is a something like twenty years. This, no doubt, is a record in that regard. About 3,000 listeners were present at the Easter concert in Carnegie Hall, and a flashlight photograph was made of the huge audience. Our John's popularity and his art are abiding.

More Opera Pioneering for America

Opera is facing more than a financial crisis, not in this country but in England and other parts of the world. Ever since the complicated and ex-pensive institution of grand opera came into existence, it has weathered economic storms; financial worry seems inseparable from opera-giving, except when under state aegis.

This new crisis, however, is more fundamental. The art of opera, not merely the business of opera-giving, is under fire. Can opera survive? Everyone who knows operatic history is familiar with these periodic storms and can answer the question. Surely opera will survive and with renewed vigor. The Metropolitan will extricate itself; Chicago will salvage its magnificent company; other cities will restore their seasons. New companies will come into existence.

Yet the fact that the value of the operatic form has been challenged in this country, reminds us that opera has never really taken root in our soil. No clamor goes up from the millions of radio listeners who have been listening to the Metropolitan and Chicago broadcasts; only a few stray letters of protest appear in the letter columns of the daily press. Frankly, there is apathy. Why? If we might determine the reason for this lack of response we could instantly diagnose the ailment.

Friends of opera-in-English declare that opera must be given in the vernacular; others, like Herbert Witherspoon and Walter Damrosch, assert that American composers also must create their own operatic works, that the English word may shine as luminously in its operatic setting as Italian, German and French. We must heed these viewpoints

At any rate, there is plenty of pioneer work ahead for the musical magazines and the newspaper music writers. Material prosperity brought us a wealth of opera, but it now develops that the exotic flower has not been successfully transplanted.

So, let us go to work and find out the reason, and thereby create truly native opera in America and for Americans.

Hadley's Retirement

It is deplorable that Henry Hadley has resigned the conductorship of the Manhattan Orchestra, for those concerts were interesting features of Sunday evening musical life in New York and they had a distinctly high ethical purpose in their presentation of thirty works by American composers.

No other orchestra gave hearing to so many native

scores during the past three years. Hadley is unwilling to grapple any longer with the financial problems of maintaining an independent series of orchestral concerts in the metropolis. He has shown ability and resource in that direc not concern a conductor, whose whole time and energy ought to be devoted to his baton. He felt, however, that his assistance was helping to keep musicians employed during the trying time of

Hadley remains an outstanding figure in American musical life, what with his superior gifts as a composer and his demonstrated talents as a conductor.

depression.

Perhaps the Manhattan Orchestra guarantors and patrons may be able to find some way of continuing its concerts next season, and retaining Hadley in a post which he has filled with so much enthusiasm and distinction.

The American compositions conducted by Hadley, and the dates of performance, were as follows:

Season 1929-30. Nocturne, Henry Gilbert, October 20; An American in Paris, George Gershwin, November 10; Salomé, Henry Hadley, November 24; overture, Tam O'Shanter, George Chadwick, December 8; Death of Tintagles, Chas. Martin Loef-fler, January 5; symphony, Ed. Stringham, January 26; Masquerade, Carl McKinley, February 9; Bac-chanale (from Ballet Suite), Henry Hadley, February 23; October Twilight, Henry Hadley, February 23; Scherzo Espana, Chas. Maduro, February 23; Nordic Symphony, Howard Hanson, March 9; Pageant of P. T. Barnum, Moore, March 23.

Season 1930-31. Streets of Peking, Henry Hadley, November 16; Chanticleer Overture, Daniel Gregory Mason, November 30; Festival Scenes, California, Fred. S. Converse, December 14; In Old Virginia, overture, John Powell, January 11; Four Musical Impressions, William H. Woodin, January 18; Scandinavian Poem, Louis H. Ehret, January 18; symphony, No. 2, E minor, Mrs. H. H. Beach, January 25; Mirtil in Arcadia (chorus, soli and orchestra). Henry, Hadley, February 8: Apperion January 25; Mirtil in Arcadia (chorus, soli and orchestra), Henry Hadley, February 8; American Fantasy, Victor Herbert, February 22; Dramatic Fantasy, Victor Herbert, February 22; Dramatic Aria, Halcyone, Henry Hadley, March 15; Gods of the Mountains, Arthur Farwell, March 29; Kaleidoscope, concerto for piano and orchestra, Emilio Velazco, March 29; Choral, César Franck, arranged for organ and orchestra, James P. Dunn, April 12. Season 1931-32. Oedipus Rex, John K. Paine, November 1; suite, E major, Arthur Foote, November 22; Rackety-Packety House, overture, Vivian Burnett December 6: Sonata Castrucci arranged by

Burnett, December 6; Sonata, Castrucci, arranged by A. Walter Kramer, January 3; Oriental Suite, William H. Woodin, January 24; Overture on Hebrew Themes, A. W. Binder, February 7; Through the Looking Glass, Deems Taylor, February 21; Symphony (North, East, South and West), Henry Hadley, March 6; Passacaglia, James P. Dunn, March 20; Lucifer, Henry Hadley, April 3; Russian Suite, William H. Woodin, April 3.

Take Your Joyce - or Leave It

James Joyce, author of Ulysses, the world's most banned book, has entered the ranks of music commentators. Inspired by the performance of his friend and compatriot, John Sullivan (a tenor heard chiefly in Marseilles, Toulon and other French centers of grand opera), Joyce contributes to the New Statesman and Nation a fantasy from which the following quoted extracts should be read à haute voix:

A Heroic Tribute

"He strides, booted with anger, along the spurs of Monte Rossini, accompanied solely by Fidelion, his mastiff's voice. They quarrel consonantly about the vocality of the wind, calling each and its other clamant names.

Faust of all, of curse, damnation. But given Parigot's Trocadéro for his drawingroom with Ballaclavier in charge at the pianone the voice becomes suburban, sweethearted and subdued. The heat today was really too much of a hot thing and even Impresario is glad to walk in his garden in the cool of the evening, fanning his furnaceface with his sweltertails. Merci, doux crépuscule!

sweltertails. Merci, doux crépuscule!

What was in that long note he just delivered? For the laib of me I cannot tell. More twopenny tosh and luxus languor about I singabob you. No such thing, O son of an envelope. Dr. to J. S. Just a pennyplain loafletter from Braun and Brotmann and it will take no rebutter. You may bark Mrs. Liebfraumich as long as you love but you must not burk the baker. Pay us disday our daily bread. And oblige

Rossini

11:59 p.m. Durch diese hohle Gasse muss er kommen. Guillaume's shot telled, sure enough. But what will that labour member for Melckthal be able to bring off his coo for the odd and twentieth supererogatory time? Wartemal! That stagesquall has passed over like water off a Helvetian's back. And there they are, vodelling yokels, none the worse for their ducking and gewittermassen as free as you fancy to quit their homeseek heimat and leave the ritzprinz of their chyberschwitzerhoofs all over both worlds, cisalpic and transatlantic. And how confederate of gay old Gioacchino to have composed this finale so that Kamerad Wagner might be saved the annoyance of finding flauts for his Feuerzauber! Pass auf! Only four bars more! He draws the breathbow: that arrownete's coming. Aim well, Arnold, and mind puur blind Jenmy in the stalls! But, great Scott, whas is thas for a larm! Half a ton of brass in the band, ten thousand throats from Thalwy!: Libertay, libertay lauded over the land. (Tay!) And pagoes the Calville!

Wagner
Saving is believing but can thus be? Is this our model vicar of Saint Wartburgh's, the reverend Mr. Townhouser, Mus.Bac., discovered flagrant in a montagne de passe? She is obvious and is on her threelegged sofa in a half yard of casheselks, Madame de la Pierreuse. How ductonically she hands him his harp that once, bitting him, whom caught is willing: do blease to, fickar! She's as only woman as any puttana madonna but the trouble is that the reverend T is reformed. She, simplicissima, wants her little present from the reverend since she was wirk work-like never so nice with him. But he harps along about Salve Regina Terrace and Liza, mine Liza and sweet Marie. Till she cries: bilk! And he calls: blak! O.u.t. spells out!

And he calls: blak! O.u.t. spells out!

Since we are bound for a change of supper, was that really in faith the reverend Townhouser for he seemed so verdamnably like? Ecco trovato! Father Lucullus Ballytheacker, the parish priest of Tarbert. He was a songful soul at the keyboard and could achieve his Château Kirwan with cigar thuriferant, without ministrance from platform or pulji, chase or church. Nor used he to deny his Mary neither. Nullo modo. Up to maughty London came a multimummed P.P. Censored.

Grand spectacular exposition of gorge cutting, mortar-firing and general martyrification, bigleighted up with erst classed instrumental music. Pardie! There's more sang in that Seeine than mayer's beer at the Guildhall. Is he a beleaper in Irish luck? Can he whipstake his valentine off to Dublin and weave her a frock of true blue poplin to be neat for the time Hugenut Cromwell comes over, gentlest lovejesus as ever slit weasmand? There cause is well sainted and they are certain to won. Still I'll pointe half my crown on Raoul de Nangis, doublet mauve and cuffs of buff. Attagir!! Ah ah ah ah ah ah viens! Piffpaff, but he's done it, the bully mastiff again. And wopps with him through the window tallphoed by those friers pecheurs who are self-barked. Dominie's canes. Can you beat that, you papish yelpers. To howl with the pups!

barked. Dominie's canes. Can you beat that, you papish yelpers. To howl with the pups!

Enrico, Giacomo and Giovanni, three dulcetest of our songsters, in liontamers overcoats, holy communion ties and cliqueclaquehats, are met them at a gaslamp. It is kaputt and throws no light at all on the trio's tussletusculums. Rico is for carousel and Giaco for luring volupy but Nino, the sweetly dulcetest, tuningfork among tenors, for the best of all; after hunger and sex comes dear old somnium, brought on by prayer. Their lays, blent of feastings, June roses and ether, link languidly in the unlit air. Arrives a type in readymade, dicky and bowler hat, manufactured by Common Sense & Co. Ltd., carrying a bag of tools. Predudingly he conspews a portugases into the gutter, recitativing: now then, gents, by your leave! And, to his job. Who is this hardworking guy? No one but Geoge, Geoge who sits the garbage can. Geoge who stokes in the engine room, Geoge who has something to say to the gas (les gueules!) and mills the wheel go right and round and makes the world grow lighter. Lux! The aforesung Henry. James and John stand mouthshut. Wot did I say? Hats off, prini assoluti! Send him canorious, long to lung over us, high topseasorious! Guard safe our Geoge."

Hope you feel better now. What music does to some members of the intelligentsia! C. S.

ARIATION

By Leonard Liebling

The new piano concerto by Ravel (just issued by Durand, of Paris) is bound modernistically in glittering silver paper lettered in red and white.

I have just finished a preliminary reading of the

work which seems as glittering as its cover

Ravel has been conducting his opus, with Marguerite Long as soloist, in Paris, London, Vienna and other points European. The Musical Courier representatives abroad reported success for the work, with the public fêting the composer and the critics prais ing his craftsmanship, command of rhythm and ebul-

Looking upon myself as decidedly unthrillable in matters of new music, I was surprised-and not displeased-to feel a stir of excited interest when I spread the Ravel concerto on the piano rack. He is one of the few modern composers whose style has remained consistent with its beginnings. He found his manner of expression and adhered to it. For Ravel there was no vacillation, no groping, no unconfident jumping about in his musical processes. He is of the day of Debussy and has remained so, and yet he tonalizes in thought and idiom of his own.

Fastidious, aloof, aristocratic, Ravel was swaved neither by the crass brutalities of Stravinsky nor the austere abstractions of Schönberg. Ravel holds his position at present more securely than any of the other modernists, and side by side with Debussy appears to have a future of sure duration.

. . . For those reasons and because Ravel's music has always appealed to me with its febrile grace and delicacy, I expected and hoped much from his piano concerto.

I was not disappointed. The composition ranks worthily with the best of the Ravel piano music, and has made even a step in advance, with its obvious recognition—rejoice, my fellow patriots—of the influence of contemporary American musical characteristics

In the bounding rhythms, cross accentuations, rollicking gaiety and "blue" episodes of the first and third movements, the Ravel concerto has clearly gone jazz. Jazz, however, of a highly refined and sensitized kind; jazz robbed of its inherent vulgarity and filtered through a cultured musical intellect; jazz, also, tinctured with Parisian cynicism and treated in

a spirit of slightly malicious mockery. But the jazz is clearly there nevertheless, and in his handling of it Ravel has effected the most com-plete justification of the plea of those who have been asserting that our native rackety-packety style of music could be assimilated profitably into the best kind of tonal art expression.

Ravel achieved perfectly what Gershwin nearly succeeded in doing with his Concerto in F.

Do not misunderstand, however. The concerto by the Frenchman is not music for the masses. They would have difficulty in finding its jazz features. They will never aclaim it as they do the Rhapsody in Blue. Ravel's raffinement sees to that. His appeal is to the elect and select, the gourmets of rarefied taste who like their raw spices blended with deftness and piquancy.

Ravel's concerto embodies his customary avoidance of the obvious in harmony, and yet he abstains as usual from employing combinations with which our extreme radicals set the ears and teeth on edge. The middle section of the concerto, an adagio, opening with twenty-eight measures of piano solo, is a reversion to Bachian simplicity, with a pure and feeling melody classically lyrical. The first movement, allegro, builds itself up on a merry, sparkling rhythm motif, which Ravel puts through all kinds of aspects and antics. The finale of the work, a presto, has toccata form and purpose, and races along joyously, dashingly, knowingly, to a brilliant finish of irresistible propulsiveness.

Ravel has said that he tried to make a work which follows the concerto style of Saint-Saëns and Mozart -a somewhat misleading comparison, for those two masters are totally dissimilar except in their clarity of statement and facility of workmanship. Furthermore, Mozart was more genial and less sophisticated than Ravel; and the latter, while not surpassing Saint-Saëns in melodic fertility or constructive polish, exceeds him in decadent elegance, color, re-

. . .

source, rhythmic variety and brilliance, both in pianistic and orchestral writing. The Ravel concerto will probably have its American premiere in Philadelphia (under Stokowski)

next autumn, and my request is herewith set down for the courtesy of a seat at the performance. So far the name of the soloist has been kept from this prying musical editor.

Another pleasant experience of the past week was the reading of Mozart, a newly published (Charles Scribner's Sons) biography by Marcia Davenport,

daughter of Alma Gluck.

In her Foreword, the author emphasizes her intention of painting a portrait for the layman rather than for the musician, but at the same time she explains that she bases her narrative strictly on known facts and documents, and has supplemented those researches by visits to all of Mozart's domiciles and researches by visits to all of Mozart's domiciles and haunts, beginning with his earliest travels from Salzburg with papa Leopold; and accompanying him during his last sad days in Vienna, to the pitiful pauper's funeral, deserted by his friends, seen through to the grave only by the faithful little wife, Constanze, and the "solitary old ghoul who lowered the cheap board-box into the poor-pit of the Marxer Friedhof." Even the location of the priceless relic is not known to posterity. Friedhot." Even the is not known to posterity.

Marcia Davenport refrains from listing or analyzing Mozart's compositions, a procedure for which she deserves rich thanks. We know all about that master's works, and little enough about his life, except the glamorous early period, when he visited the European courts as a child prodigy, kissed the seven year old Marie Antoinette and declared that he would

marry her when they grew up.

The new biography sets forth the youth of Mozart in detail and describes closely the corresponding social period and its belief that a musician, no matter gifted, was merely a higher sort of lackey and

privileged mendicant.

Mozart's always unwilling mendicacy was not suc cessful. He never got far above poverty. And it is a satisfaction to note in this book that a certain deep seated pride prevented the composer from humbling himself too greatly to his merely rich and fashionable patrons. His letters are full of expressions of con-tempt for them. Sometimes he goes even further than Chambrun with that general's terse and unappetizing defy to his enemies. It is amazing to find Mozart, gentle and courtly in his music, so ribald in his pot-house language and his physical behavior toward some of his female friends and relatives. Naively human in every respect is the authentic Mozart of Davenport.

That biographer credits some imaginary but logical conversations to Mozart—a modern author's privilege, after the general acceptance of Napoleon's reflections, as guessed at by Emil Ludwig in his book on Napoleon.

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Another hazard is Marcia Davenport's assertion Another nazard is Marcia Davenport's assertion that the libretto of Don Giovanni, commonly credited to Da Ponte, had the helping hand of Casanova, who certainly was in Prague with the two others when the masterpiece was finished and produced there. Fragments of the Don Giovanni libretto in Casanova's handwriting have been found by investigators during handwriting have been found by investigators during recent years. And who more competent (by his own published admissions) to advise and amplify in set-ting forth the career of a Don Giovanni, than Casanova himself, the arch amorist of his time? It is all unimportant however. To quote the closing line of Mrs. Davenport's biography: "But the music lives."

Her book is an important contribution to Mozart data, and its writing reveals unquestioned sincerity, understanding and unusual literary freshness and

Edward I. Prime-Stevenson, noted musical writer, inquires from the Grand Hotel Minerva, Florence,

The Musical Courier is so closely in touch with personal The Musical Courier is so closely in touch with personal information regarding musical people—active or retired—that I would like to ask you "what has become of" Edyth Walker, American contralto or mezzo soprano, who had a notable career in Vienna and Germanic operatic centers during many years prior to 1914. I don't know if "Die Walker" (as she was always affectionately called in Vienna) be alive or dead. She began her brilliant career a bit belatedly, via Wien, and was a splendid Fides, Reinzi, Orfeo, and so on.

Edyth Walker, born in Hopewell, N. Y., in 1870, sang at the Metropolitan Opera, 1903-06. Thereafter she lived in Europe. I have heard nothing of her during recent years, nor has Edward Ziegler, of the Metropolitan, to whom I addressed an inquiry.

If anyone has information about Miss Walker, this department would be glad to forward it to Mr. Stevenson, who might also address Mr. Erich Simon, care Bühnennachweis, Potsdamer Strasse 4, Berlin,

At the dinner of the American Academy of Teachers of Singing I listened to some good speeches and learned much. The chairman, George Fergusson, told of practical as well as ethical results achieved by the association: prevention of licensing singing teachers in New York City; aid secured from the Carnegie Corporation and collaboration with Prof. G. Oscar Russell in his researches to fix the physical causation of voice phenomena; Juilliard Foundation induced to present scholarships for pupils of private teachers; establishment of solo singing contests in New York for high school students from various cities; successful intervention in New York City Zoning Law litigation, affirming the status of teachers of music as professionals, and assuring them the right to give instruction unhindered by the provisions of the Zoning Law as applied to business undertakings. William J. Henderson made an eloquent plea for opera and song recitals in English, a suggestion also backed up by John Erskine, who furthermore advocated the intensive encouragement and culture of the amateur spirit in music. Herbert Wither-spoon outlined the "popular" features to be developed by the reorganized Chicago Civic Opera, and gave sidelights on the vast musical activity projected by the 1933 Exposition in that city. Osborne McConathy advocated more choral singing as a means toward further spread of public musical in-

A serious group, these vocal Academicians. They gave three hours of attention to the addresses, during which not one speaker told a humorous story.

Arthur Hartmann informs me that some well known violinists play his transcriptions without crediting him on the program. "They may be whole souled artists," he comments, "but appear to be only half-soled colleagues."

Notes on eminent Americans: President Hoover suggests to Rudy Vallee that he "croon America back to prosperity." The favorite composition of Cyrus H. K. Curtis, the publisher, is Softly Now the Light of Day Feder Light Mr. Sight American of Day Fades Upon My Sight Away.

The luminous Hoover idea brought a contributed line to the New York Herald Tribune: "Prosperity is just around the crooner."

Life is a bowl of Hoovers.

Joachim H. Meyer wrote an understanding and deeply felt article on Parsifal, in the New York Staats-Zeitung of March 26, and sends me the screed with the dedication: "To the relentless and often cynical foe of 'Parsifal' from a member of the

opposition."
Mr. Meyer reminds his readers that on July 26
Parsifal will celebrate the fiftieth anniversary of its Only fifty years old? Seems like a thousand.

Egon Petri played in Chicago recently and among those impressed by that artist's astonishing qualities was his keyboard colleague, Heniot Levy. Asked by a local musician what he thought of Petri's performance, Levy replied: "It was petri-fying."

Paderewski is nothing if not generous when it comes to donating money for ideal musical causes.

Last week he gave \$6,000 toward the fund with which a woman's committee (under the auspices of

the Philharmonic Society of New York) provides tonal instruction for talented children.

Many years ago Paderewski provided \$10,000, the interest to be devoted to a prize for American compositions. The pianist's recent large contribution (following his Madison Square recital) to the Musicians' Emergency Aid (New York) is fresh in the public mind.

Also, on numerous other occasions Paderewski's purse has been conspicuously open when his needy colleagues were ill or destitute.

Such unfailing generosity is an honor to Paderewski and to his profession and has been equalled by no other pianist except Liszt. The example of those two high minded and humanitarian musicians might well be followed at this needful time by some other prodigious earners in the world of tone, who seem to be so busy in lofty contemplation of musical art that they are overlooking the distress of many of its

practitioners, less fortunate but not less worthy.

It should be added in all justice, that such unheeding personages are a small minority. Most of the

musicians in a position to extend financial assistance, have done so openheartedly. However, the necessity is still urgent. All should help.

N N N H. T. Parker (Boston Transcript) likes the way Yehudi Menuhin acknowledges applause and writes this about it:

His bow stamps him as of this present. Answering applause, he nods amiably over and over again. Contrast these smiling jerks of his young head with the profound bow from the waist of the elderly Paderewski. Other times, other manners. Praises be, Yehudi Menuhin is of his own day, has been taught no show-room quaintness.

Also from Boston (Herald) comes Philip Hale's quotation of what Goethe said regarding the new music of his time:

It is a strange state to which the great improvements in the technical and mechanical part of the art have brought our newest composers. Their productions are no longer music; they go beyond the level of human feelings and no response can be given them from the mind and heart. I hear with my ears only.

Sounds familiar these days, ja, nein?

As American industries, chewing gum and peanuts still outrank symphony and opera.

There has been encouraging response to the request I made several weeks ago for advance sub-scriptions to a proposed English translation of Formenlehre (Study of Form) the monumental treatise by Dr. Hugo Leichentritt. The demand for such a work would come only from a limited number of serious musicians and enough copies must be ordered in advance to reimburse the American publisher for his outlay, otherwise Formenlehre will remain available only in German. Intending subscribers may send their names to this department or directly to Dr. Leichtentritt, Winterfeld Strasse 25a, Berlin, Germany. \$1, \$1,

New York City, March 20.

Dear Variations:

Dear Variations:

May I be permitted to join you in your effort to enlist active cooperation in securing advance subscribers for the publishing, in English, of Dr. Hugo Leichtentritt's admirable Formenlehre?

I shall be delighted to subscribe for a copy, on behalf of the Music Library of the Temple Emanu-El Choir, which I have the honor to direct.

I do not think that the American musical world at large realizes Dr. Leichtentritt's extraordinary competence in both the old and the new musical art; realizes the value of his analysis and of his art vistas. But those who read Dr. Leichtentritt's analysis of Schönberg's Preludes, amazing in its clarity (published by Modern Music); those who know his studies of the early Italian Madrigalists, will know what to expect from his Formenlehre.

The Janko Piano, with its banked keyboards, now The Janko Piano, with its banked keyboards, now is fifty years old, but has not yet come into general acceptance. A Janko Society (founded in 1905) functions in Vienna and devotes itself to propaganda for the instrument. I once asked Prof. Dr. Jedliczka his opinion of the Janko invention and he said: "My pupils have enough trouble with one keyboard, let alone six."

Hans von Bülow never liked Americans, and in 1883 he refused to receive MacDowell, then in Euwho had requested an interview with the irascible Hans.

Perhaps his distaste for our land began when he made his first trip hither from Europe on the same steamship with John L. Sullivan, then the pugilistic

paper—the Herald—said: "Hans von Bülow, a pianist, arrived from Europe yesterday."

When opera is thoroughly democratized in Amer-

Patron (to usher)—"Where is my seat, please?" Usher—"Aw, find it yourself."

Conductor (to leading tenor)-"That high tone is

only a half note."
Tenor—"Izzatso? Well, when I sing it, it's a whole tone or as much more as I like, see?'

Society note in a daily paper: "The audience presented a colorful appearance with the many-hued sweaters worn by the male patrons."

Taf. III



PAGE FROM MOZART'S G MINOR SYMPHONY.

Complete original manuscript score on exhibition at the Gesellschaft der Musikfreunde Museum, Vienna

aghan Maj 1809 -Agree a junital ellars

PAGE FROM BEETHOVEN'S PIANO SONATA (LES ADIEUX), OPUS 81A. uscript score on exhibition at the Gesellschaft der Musikfreunde Museum, Vienna

It is also a pity that we were not yet given a chance to acquaint ourselves with Hugo Leichtentritt, the composer. I had the opportunity to hear his very fine and delicate songs last year, at a soirée at the house of the late and greatly lamented Mrs. James F. D. Lanier, and I urged Mrs. Lanier to place them on the Friends of Music programs.

We in America patronize many nonentities who come to us across the Atlantic. In the case of Dr. Leichtentritt we have something of real value to make place for.

With cordial greetings,

LAZARE SAMINSKY.

idol of this country. At Quarantine a flock of eager men boarded the boat. "Who are they?" asked von Bülow. He was told that they were reporters seeking interviews from prominent persons on the ship. They rushed past the musician and surrounded the

Next day the New York dailies published lengthy statements from John telling how he had whipped Charley Mitchell, the English fighter, and only one Parquet Seat Holder-"Who's that they're all

shaking hands with in the lobby?"

Lobby Lounger--"That's the guy just acquitted of the gang mass killing in the Bronx."

Prices for all seats will be the same, purchasers to draw lots for locations, from boxes to gallery.

Gladys—"Who's singing tonight?"
Myrtle—"Rudy Vallee, Kate Smith, Russ Columbo, and Bing Crosby."

. . . From the New York Mirror of March 22:
A second performance of "Pelleas et Melisande" will be heard at the Metropolitan Opera House tomorrow night, ousness of voice.

sness of voice. There was always a certain something I liked in the Bori and Johnson voices, and I suppose it must be their "ousness." . . .

Violin teaching seems to make for longevity. Joachim passed away at 76, and Auer at 85. Hubay is 74; and on March 22, Ottakar Sevcik, now in America, celebrated his eightieth birthday.

. . For that song with which President Hoover told Rudy Vallee to croon us into prosperity, the New York Sun offers as a title, Cornucopia, Here We Come. Some of the lines suggested by that newspaper are:

Do not say you can't afford it, Spend your dough, old pal, don't hoard it.

Oh, it's just around the corner, bay-bee Prosperity, and I ain't meanin' may-bee

From Maine to Alabamy
Ev'ry uncle, aunt and mammy,
Ev'ry trade, ev'ry profession
Hollers, "Down with the depression!"

Some of us feel like amending the opening words of the national anthem, to these:

"Oh, say, can you see Any Pros-per-i-tee?"

Victor Herbert in Artistic Perspective

A biography of Victor Herbert, by Joseph Kaye, has come from the press.

It is rather unusual that a biographer combines admiration with clear vision, as does Mr. Kaye in his interesting and comprehensive character sketch of the most popular of American composers. The work is called a character sketch, advisedly, for it is from that point of view, rather than as a mere dictionary of compositions, that it must be judged. For, after all, Herbert was not of such great importance that his development need be studied and pondered upon, as is appropriate in all that concerns a Beethoven or a Wagner.

Yet, Herbert's value to music of the popular sort is not to be undervalued; and from the reading of the pages of this book one gains a very clear idea of the sway exercised by his powerful personality and great creative talent during about forty years of his life in America. Once he had found himself and his true field of endeavor, he was tireless in his effort to produce more and better tunes; and some of them are so good that they will no doubt live—perhaps not as long as the waltzes of Strauss, but still many years

beyond the present.

Readers of biography will, however, presumably concern themselves little enough with problems of posterity, and will surely be chiefly interested and entertained by Mr. Kaye's extended descriptions of Herbert's character and his activities outside of his work and his working hours. In the first chapter Mr. Kaye says: "His character was in true accord with the spirit of his major works. He was happy, deep-laughing, witty, appreciative of both cabbage and caviar, a good friend, a Rabelaisian story-teller. He was one of the last survivors of the city's real Bohemia, a member of Jimmy Huneker's circle; a man who ardently loved the good things of life and worked with zest to earn them. . . . He loved food and drink . . . could talk for a week about a keg of Pilsener . . . and an ice box was always installed in his dressing room for liquors."

and drink could talk for a week about a keg of Pilsener . . . and an ice box was always installed in his dressing room for liquors."

That is one side of the picture. The other side is that Herbert was a personality of great force, handsome and imposing. Furthermore, he knew his business. That meant that "he was no one-fingered melodist, but wrote his own piano parts and made his own orchestrations. A marvelous achievement for a Broadway musician!" It was this side of Herbert's musicianship that won for him the respect of so-called "serious" musicians, and held the attention of the symphony men who played under his baton. He was ordinarily placid and dignified, and when in command of an orchestra, or directing a rehearsal of one of his operas, he ruled his forces with iron hand and was capable of projecting "a lurid flow of language, when matters went wrong." On the other hand, once the business of the moment was disposed of, he was always ready to associate on equal terms with those who were, musically speaking, his subordinates. He was thoroughly democratic.

It is not generally known that Herbert's mother was the daughter of Samuel Lover, famous author of Rory O'More and Handy Andy, painter, poet, song writer, dramatist, humorist, grand opera and comic opera librettist, musician, actor, and one-man entertainer. Herbert's talents seem to have come to him in a direct line from his grandfather, and the two careers were, to some extent, parallel, as Mr. Kaye shows. It so happened, however, that young Victor enjoyed educational advantages of a superior order. In the first place, when his mother became a widow, she went to live with her father, so that the boy came directly under the inspiring influence of the brilliant and versatile Samuel Lover. In the second place, he lived there in an atmosphere of music, his grandfather's guests being skilled musicians and his mother a competent pianist. And finally, at his grandfather's advice, Mrs. Herbert took her child to Germany when he "reached the age at which his formal education was to begin." There Mrs. Herbert married a German physician, Dr. Carl Schmidt.

The family lived in Stuttgart. Victor was at school; and it was planned that he should be not a musician but a physician, when an accident awakened his interest in music. "He might," writes Mr. Kaye, "eventually have obtained a doctor's degree and discovered his mistake later had it not been that, in preparing for a festival, the school band discovered it needed a flutist. A survey was made of available prospects, and Herbert was chosen to fill the gap. He was given orders to master the piccolo part of Donizetti's overture to The Daughter of the Regiment, and to do it in two weeks.

"With a diligence that later was one of his greatest characteristics, Victor got to work. . . . Regretfully, his mother bought him a piccolo. . . . The boy

blew and panted and kept it up for hours a day. Within the given time, he proudly appeared for rehearsal and stumbled through his part correctly. On the festive occasion, the overture came off nicely and the piccolo kept time and tune. This was Victor Herbert's start in music."

Soon after this he took up the study of the cello and became the only pupil of Professor Cossman, of Baden-Baden. Mrs. Cossman kept a shop where she sold laces. She was visited by such men as Von Bülow and Rubinstein, and so Herbert had the privilege of absorbing from these geniuses some of their spirit. His progress was phenomenal, and soon he was sufficiently expert to be employed by orchestras. His age when he began with Cossman was about sixteen.

Herbert played under many celebrated musicians in those days: Eduard Strauss, brother of Johann; Liszt, Brahms, Rubinstein, Saint-Saëns, Delibes. After wandering about the Continent as soloist with concert organizations or leading cellist with orchestras, he returned to Stuttgart and joined the orchestra of the Court Opera as first cellist. At about the same time he began the study of composition with Max Seyffrytz. After a year of study he wrote a concerto for cello and orchestra, which was performed by the Royal Orchestra.

In 1886, when Herbert was twenty-seven, he became engaged to Therese Foerster, singer; and it was this attachment that brought him to America. Miss Foerster was wanted for the Metropolitan, but would not go without her Victor; so Victor was engaged to play in the orchestra. The couple were married, and soon after left for New York.

It appears that Herbert was not satisfied to be

It appears that Herbert was not satisfied to be merely the husband of Therese Foerster, and it was not long before she left the Metropolitan. "She was the opera queen, talked and written about; he was an obscure cellist. . . . He had a strong, if unspoken, feeling that of the two he should dominate. . . . As Herbert rose in his work, his wife receded from the picture"

the picture."

Before Herbert wrote his first operetta, he put in eight years of varied musical activities. His musicianship drew the attention of Anton Seidl, under whom he played at the Metropolitan; and he became Seidl's assistant for the summer concerts every year at Brighton Beach. Herbert was programmed as assistant conductor. It was for these concerts that Seidl asked him to write the American Fantasy, and this composition, as well as some other orchestra pieces belonging to Herbert's serious period, were performed with some frequency by this orchestra. Herbert was leading cellist of the Philharmonic Society, first under Theodore Thomas, and later under Seidl. He also branched out as a solo artist and played at musicales, home gatherings, benefits and concerts. He was an excellent go-getter, and flourished immensely in the zestful atmosphere of the New World.

All of this portion of the biography is of the greatest interest. It presents a very clear picture of the gradual drift of Herbert's life and interests towards the activities which ultimately brought him fame and fortune, and to which he was obviously best adapted. It also vividly describes his admission into the clan of New York Bohemians, with Dvorák and lim Hundler et their head.

Jim Huneker at their head.

The beginning of Herbert's break with serious music came when he was appointed to succeed Pat Gilmore as head of the Gilmore Band. As Mr. Kaye says: "To lead even as noted a band as Gilmore's was a step down for a man who had been assistant conductor to Anton Seidl, and who had established himself as a virtuoso concert cellist." But his real character soon showed itself. Instead of being degraded by the gorgeous uniform, he gloried in it. He liked to march in parades; to play the drum major; to furnish music for the dances of the smart set. He composed and arranged much music for the band and, naturally, it was not of the symphonic order. Mrs. Huneker declares that her husband lost much of his interest in Herbert when the latter said to him: "You can keep your ideals, Jim; I wish to make money." He made a somewhat similar remark to Walter Damrosch.

"With serious music," writes Mr. Kaye, "one didn't make much money in those days. . . . Herbert was well aware of this. . . . He was in his mid-thirties. His reputation was mainly as a cello soloist and conductor. He had written considerable music in all forms . . . but while his works were favorably received, they were considered of no greater importance than the early efforts of a prolific composer of energy and promise." (It is amusing to note that in 1891, only five years after his arrival in America, Herbert was classed as an American com-

poser!) Krehbiel reports Victor's work at that time as being "ultramodern in form and style." More to the point is this estimate by Mr. Kaye: "Herbert was entirely unfitted by temperament for serious music. He had little of that basic substance which was so prominently present in even the lightest and most melodious of the great composers, Mozart and Schubert. Herbert, however, secretly compared himself to Schubert. He was like him in his facility for shaking out tunes any time and anywhere. But Herbert never had those hours of introspection, of pathos, of feeling for the world's undercurrents that were part of the life of Franz Schubert. Herbert could skim gaily, if vigorously, on the surface; but never could he go to any depths."

Herbert's first comic opera was Prince Ananias. The libretto was by Francis Nielsen; and it was produced by The Bostonians at the Broadway Theatre, New York, on November 20, 1894. For a time it was alternated with Robin Hood, but was soon abandoned. His next piece was The Wizard of the Nile, the book by Harry B. Smith. It was produced at the Casino Theatre, New York, on November 4, 1895. Most of the music was written while Herbert was playing an engagement with Gilmore's Band at the Atlanta Exposition.

This work was an immediate success and resulted in the long association of Herbert with Smith. They collaborated in fourteen operettas, many of them highly successful. In two places Mr. Kaye lists what he considers the best of Herbert's works. The first list reads: The Serenade, The Fortune Teller, The Singing Girl, Mlle. Modiste, and Naughty Marietta. The second list is presented as follows: "Naughty Marietta, written around a romantic Creole plot, was a success for all concerned—with the usual reservations about the libretto, written by Rida Johnson Young. It takes its place beside Robin Hood, The Fortune Teller and Mlle. Modiste. They are the five best comic operas created in America. And it is the last word in tribute of Victor Herbert to point out that he wrote four of

Some space in Mr. Kaye's biography is devoted to consideration of Herbert's serious music and his two grand operas, Natoma and Madeleine. The latter, a one act work, has disappeared; but of Natoma Mr. Kaye says: "In spite of all that has been said about it, Natoma continues to be the most successful American grand opera." In this, as in his comic operas, Herbert won his success by a combination of his fine technical equipment and ability to write beautiful melody.

The final chapters of the Kaye book are rather depressing. Herbert was not powerful enough to face age and new conditions. "Perhaps," says Mr. Kaye, "the composer sensed the change that was soon to come to Broadway musical productions. Jazz had appeared. The first bands with their muted instruments were giving out barbaric sounds. . . . Dancing became the vogue among all classes. . . . The old operetta, with its reliance on romantic story, choral singing, ballads and substantial orchestral accompaniment, was crowded out by an incoming horde of revues, and musical comedies in revue style. . . . Herbert had no relation with those productions. A new generation of song writers came in, men utterly conscienceless about music, knowing nothing of music as an art form, and caring nothing for it. . . With such men Herbert had no relation. . . He became rather a lonely figure."

Mr. Kaye gives it as his opinion that, with Naughty Marietta (1910) Herbert reached the zenith of his career. It was his twenty-fourth operetta; there were seventeen others, written later, but none of them, apparently, was equal to earlier successes. It seems that, from this time until his death in 1924, Herbert gradually slipped backwards. Not that he did not write beautiful music; he did, occasionally. But he tried to create too rapidly, undertaking too much. His activity was enormous to the very end, and when the end came it was sudden and without warning.

Mr. Kaye completes his work with an appendix listing all Herbert's compositions in groups and in chronological order. This list gives a clear insight into the gifted composer's work, and one perceives that he was unusually prolific. There are 38 songs; 24 piano compositions; 7 violin compositions; 6 cello compositions; 1 duet for flute and clarinet; 28 compositions for orchestra; 4 for band; 9 for chorus; 1 cantata; 2 operas; 41 operettas; 2 vaudeville sketches; and incidental music for 8 stage productions.

Within that grand total are included many melodies of such genuine worth that they must assure Herbert's exalted and lasting position among the classic-popular composers of all time.



My, my! What a commotion that bald-headed, rotund process-server did stir up in the Metropolitan the other afternoon when he tried to serve a document on a certain highest official! It was only a summons or something to appear as an expert witness in a civil suit by someone else against an opera darling. The serving man got as far as the anteroom and there he stopped, and that is where this paragraph stops. where this paragraph stops.

Peter Bowdoin, who reviews musical books for the literary magazine of the New York Herald Tribune, is none other than the cher-ubic Pitts Sanborn, music critic, novelist, poet and litterateur. And how he does rend his bookish colleagues!

Now that Fortune Gallo has chucked his hat in the operatic ring (the Musical Courier told of his projected fall season in New York) that astute impresario leaves his old radio offices far downtown. Gallo spends a good part of each day in his new Broadway headquarters, and what do you think he is doing on that highway? He is producing a play, as a pleasant little diversion before restoring the San Carlo Opera touring seasons.

snooped into the publicity material sent out by a certain conservatory recently, and learned that "an added feature of the spring months will be recitals by the conservatory's organist, played weakly."

Congressman Sirovich's séance (in Washington) on criticism was illuminating, if for no other reason than that the erudite congressman has discovered a Wagner's Faust. Which is, when you come to think of it, quite a contribution to musicology. And it was Mr. Robert Coleman, adorning one of our less serene tabloids, who managed to pin the original sin upon Goethe. One feels impelled to invite Solon Sirovich to the Opera.

Fortune smiled on Nelson Eddy's recent appearance in Burlington, Vt., as far as applause was concerned; but somewhere on the journey between Vermont and Philadelphia the baritone lost or was robbed of his valise and a brief case containing his score of

Maria Egiziaca. No doubt the thief would have been glad to make off with that gentle-man's valuable voice, but the baritone was fortunate enough to be carrying it concealed at the time.

Hidden in a corner of a crowded Steinway Hall elevator, I overheard two strangers in conversation. "Which do you think is the better musical paper—Musical Courier or Musical America?" asked the short fat one with the smile. "Well," answered the skinny one with the frown, "I like Musical America. But of course the Musical Courier is a good paper, too." Hidden in a corner of a crowded Steinway

Henry Holden Huss complained in the Steinway Hall elevator about the changeable New York weather this winter, which re-minds me that a friend of mine says that he doesn't know whether to call the present un-certain season "wing" or "sprinter."

Why did Horace Parmelee, of the Haensel & Jones emporium, eat so many mush-rooms Tuesday night of last week? I was watching but not envying you, Horace.

At the round table following Berta Gardini's reception for Ottorino and Mrs. Respighi, someone asked how Olin Downes, critic of the New York Times, reacted at his broadcast of the Brooklyn Philharmonic concert when Maestro Respighi, feeling very tired, asked the critic to prolong his intermission talk. Having finished his written speech, Downes had to improvise and the subject he chose was Maria Egiziaca (recently produced Respighi work), which the Times man slated gently in his paper but praised in his broadcast.

I saw Percy Grainger preparing for a I saw Percy Grainger preparing for a recent broadcast. His piano chair didn't suit him. He played a few chords, wriggled the chair, played a few more chords, jounced up and down on the seat. Finally spying the overcoat of some member of the orchestra hanging on a peg, he grabbed it, rolled it up in a neat bundle and placing in on the chair, seated himself hard several times to make the garment comfortable as a cushion. After Grainger had finished his broadcast he picked up the coat, shook it, and calmly placed it back on the hook from which he had borrowed it. I am sure that had its owner surprised the performance, he would have been glad to have his coat crushed as a sacrifice to art.

Sigmund Spaeth and Montague Glass are the world's most versatile piano duetists. They will play for you the entire musical repertoire from Palestrina to Prokofieff—

There is an embryonic musical critic on the staff of one of the metropolitan dailies who spouts his reviews of the concerts he is covering into the ears of all his nearest neighbors. A new way to register a "news heat"

Among the tennis enthusiasts who eagerly followed the final tilt at the indoor tennis championship on Saturday of last week, I noticed Vandy Cape, Victor Harris, and Leonard Liebling. . . .

Some of the musicians and music-lovers at Josef Stransky's poker-bridge-rummy party of a Sunday where Artur Bodanzky, Friedrich Schorr, Siegmund Herzog, Clarence Adler, Gustav Schützendorf, Siegfried Kahn, Arthur Schwarz, Montague Glass, Dr. Fritz Bierhof, Arthur Halmi, and Dr. Gordon Pollock.

Michael Bohnen and Ernst Lubitsch, movie director, confabbed recently. A new

FROM OUR READERS

Distinguished Phonograph Fan

To the Musical Courier:

I notice, by my weekly copy of the Musical Courier, that your admirable journal pays increasing attention to the serious qualities of the gramophone, and of electrical recording, in reproducing symphonic music.

During the years I have been building-up with infinite care what is spoken of, over here, by conductors and critical musicians, as one of the largest and finest symphonic repertoires of electric records, for concert use the world around. As a detail of my annual mid-winter in Florence, my "Auditions" of such symphonic music—covering

To the Musical Courier:

operatic picture? In Germany, Bohnen is a busy film actor.

Obviously the music department of the New York Times did not have a hand in the editing of its story concerning the future of the Metropolitan, on March 24. Two amusing errors appeared: Walter Damrosch was credited with being head of the Juilliard Music School and also with having preceded Gatti-Casazza in the management of the Metropolitan. That reporter seems to hold some suppressed desires in musical matters.

Respighi objects to American china, glass Respighi objects to American china, glass-ware, pots and kettles. No, not the use of them, but the fact that Signora Respighi bought many such articles to carry back to Italy with her. Says the maestro, with multitudinous gesture: "I cannot stand baggage. I must be free; I will not travel cramped by impedimenta. Even the small things such as Signora's purse give me a headache." Yet Signor Respighi carries a baton with which to conduct orchestras.

At the annual dinner of the American Academy of Teachers of Singing, a musical editor burst a button from his coat. Rage, envy, or too much of the excellent food supplied by the Harvard Club, where the fete took place?

Pitts Sanborn had a great time at a song recital, last Sunday, opening mail and reading it during the singing. Those girls should stop writing to Pitts.

personal letters of Hector Berlioz. It is Berlioz' Faust we are studying. May we use these letters and any pictures we see fit for publicity?

Yours for progress in music.
Rose Abell Jaycox.

Home Echoes Abroad

To the Musical Courier:

To the Musical Courier:

It has been a source of unalloyed pleasure and has given me a feeling of friendly intercourse to look forward to receiving the Musical Courier during my temporary "exile" in Europe.

I wish you and your associates my most sincere good wishes for your future success and with a "Grüss Gott" and an "auf wiedersehen" in America soon,

Your subscriber and friend of forty years' standing.

RUDOLPH KING

A Hatless Subscriber

To the Musical Courier: To the Musical Courier:

I have been reading the Musical Courier every week for forty years; in fact, ever since I began my career in tone. Our government has put a heavy tax on incoming papers from other countries, bringing the annual cost of your journal to \$9 for us Canadians... But what am I to do? Keep on, of course. What would a fellow do without the Musical Courier when he has been so long accustomed to its weekly visits? Regards to the versatile Variationist and editor-in-chief.

Inclosed is my check for \$9. If I have

Inclosed is my check for \$9. If I have to go without my summer hat, you chaps are to blame.

ne. Very sincerely yours, W. O. Forsyth.

Supplying News Needs

To the Musical Courier:

Please renew my subscription. And may I say a few words in praise of your paper. In this locality our local journals do not give us much world news about music, so I more than look forward to each issue of the Musical Courier as it contains so much—and I enjoy Variations particularly.

Very truly yours

CARL CLAUS,

(University of Idaho,

Music Department.)

Young and Old Like It

To the Musical Courier:

To the Musical Courier:

. . . It may interest you to know that my daughter, Joyce, in whose name I subscribe to your paper, thoroughly enjoys reading it from cover to cover. The postman delivers twice a day here, and twice every day, my daughter asks: "Has the Musical Courier come?"

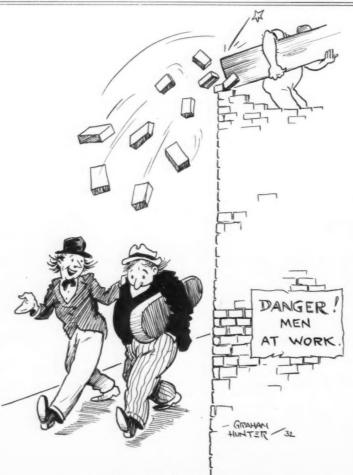
She was reading the February 27 issue and I ventured to ask her, "Is it interesting?" Without looking up, she answered, "It is always interesting."

Joyce is fiften years old, and a piano pupil of Albert Tadlewski. She will play Franck's Variations Symphoniques at the Casino here next month.

Very truly yours,

Very truly yours, W. E. STRATTON.

(Continued on page 33)



POCO A POCO CRESCENDO "Aw, buck up Siegfried! Y'got yer whole life before you!"

use the world around. As a detail of my annual mid-winter in Florence, my "Auditions" of such symphonic music—covering substantially the whole field of the usual symphony concert repertoire for orchestra, and with the fifteen or twenty most eminent orchestras of the world represented—have become in Florence a notable social and musical "feature." My "Auditions" include annually seven to eight recitals—by private invitation only—and are nothing if not ultra-distinguished musically and socially. This winter's series begins March 16. All programs conform strictly to such as are presented by the great orchestral corps of Europe and America. I have a magnificent Edison Victrola; and the reproductions by it are marvels of sonority, delicacy, fidelity to every instrumental aspect of a score—and to the individuality of one or another conductor's interpretations. In the course of a couple of months, I shall send you a copy of a book now in press by me—which—I venture to believe—is unique in contents—A Repertory of One Hundred Symphonic Programs for the Or-

by me—which—I venture to believe—is unique in contents—A Repertory of One Hundred Symphonic Programs for the Orthophonic Phonograph Gramophone. With a preface on program-making and on conducting. (By Edward Prime-Stevenson, author of Long-Haired Iopas: Old Chapters from Twenty-Five Years of Music Criticism, etc., etc.) to which latter book, bythe-by, the Musical Courier—I say it with all modesty and respect—somehow has never done what would appear critical justice—as

all modesty and respect—somehow has never done what would appear critical justice—as compared with the reviews in the European press, of at least seven languages. But—I know that angles of vision cannot but differ, in critical estimates of musical literature,—as indeed of all literature.

The One Hundred Programs should be through press by the middle of May. Like all my books of recent years, the volume is privately printed—very limited edition—Florence typography and will not be on any general sale.

I am much amused at the wrath stirred up

neral sale.

I am much amused at the wrath stirred up I am much amused at the wrath stirred to by your perfectly just references to M Paderewski's declining (but not declinit to make public tournées) technical art.

Sincerely yours,

EDWARD I. PRIME-STEVENSON.

Yes; with Pleasure

To the Musical Courier: Dr. Frank Kasschau is conducting the re-hearsals of The Bridgeport Oratorio. We give The Damnation of Faust Tuesday eve-ning, April 19.

Dr. Kasschau has a happy way of weaving in the history of music and what he said led me to look over some old Musical Couriers. In the January 7, 1914, issue of the Mu-sical Courier, I found some choice material to arouse interest in the coming concert—

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Foreign News in Brief

Chopin Festival

MAJORCA.—Arthur Rubinstein is to play at the Chopin festival to be given in Majorca in May. Also the Orquesta Sinfónica of Madrid will take part. R. P.

Prince Igor MS. Found

Leningrad.—Professor Lamm, Russian musicologist, has discovered the original manuscript of Borodin's Prince Igor in the archives of the State Library.

R. P.

Supervia for Monte Carlo

MONTE CARLO.—Conchita Supervia is engaged for the title rôle in a revival of Offenbach's La Périchole, to be given here this month. Mme. Supervia will also appear at the Pigalle Concerts in Paris and on an English tour before returning to the United States next autumn.

R. P.

Walter Rummel Decorated

Walter Rummel Decorated

Paris.—Word has just been received from
Algeri, Algeria, with reference to the success
of Walter Rummel at two recitals at the
Opera of that city. In Tunis, where Mr.
Rummel appeared some days ago, he was
obliged to give an extra concert, at the
conclusion of which the French Minister
presented him with the decoration Com-

"It has been found that without excep-tion all of our scholarship pupils are far advanced in their school work, indicating that an intensive study of music makes for

that an intensive study of music makes for rapid mental development in other directions," said Mrs. Cary. "We also pay close attention to their physical development. Through the generosity of physical culture experts, they are often given physical training free of charge."

The work has been going on for about ten years. It is the outgrowth of concerts which Walter Damrosch used to give in the public schools. These aroused such a high degree of interest in the various instruments of the orchestra, that Dr. Damrosch undertook to gratify the ambitions of the pupils by making it possible for them to study under his first desk men.

Fast Traveling Frank Mannheimer recently traveled by airplane from Tulsa, Okla., to Chicago in three and a half hours, to keep a concert engagement.

JOINS JUILLIARD SUMMER FACULTY

HUGH PORTER,

organist of the Second Presbyterian Church, New York City, will teach at the coming summer session of the Juillard School. He will have available the new Casavant Freres organ and the four practice organs at the affiliated Institute of Musical Art. On April 10 Mr. Porter and choir will give an evening service of sixteenth and seventeenth century motets from Honegger's King David.

mandeur of the Order of Nichan, extended to the pianist by the Bey of Tunis. Continuing his North African tour Mr. Rummel will play in Oran, then in Morocco, giving recitals in Casablanca, Rabat, Fez and Meckness. Last month he gave twenty-two recitals; this month he has fifteen in Northern Africa.

Francois Lang to Give Paris Recital

PARIS.—Following his success as soloist with the Paris Symphony Orchestra during its recent tour of Germany, Francois Lang, French pianist, will give a recital in the Singakademie, Berlin, April 20, after which he leaves on a concert tour throughout North Africa.

1. S.

Singer Killed by Elevator

NICE.—Anna Bozil, an opera singer well known on the Riviera, was beheaded by an elevator in her apartment house here. Hearing a knock at her door, she went out on to the landing and looked down the shaft. The elevator, descending at that moment, killed her.

I. S. killed her.

Rachmaninoff Honored

Rachmaninoff Honored

London.—Serge Rachmaninoff has been awarded the gold medal of the Royal Philharmonic Society, a rare honor, reserved only for musicians of eminence. The award was made by the Duchess of Atholl in Queen's Hall, at a concert of the society in which Rachmaninoff played his third piano concerto.

C. S.



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New York

Paderewski Contributes **JULIA PETERS** to Juvenile Fund (Continued from page 5) Montague Lewis, Mrs. J. T. Johnston Mali, Mrs. J. West Roosevelt, Mrs. Frederick Steinway, Mrs. Henry Murdock War. In age the pupils range from six to twenty. The youngest is Emma Ricci, sister of Ruggiero Ricci, who, like her gifted brother, Ruggiero, plays the violin. Instruction continues after the children have advanced beyond public school age, but the original selection is practically entirely from this source.

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MISCELLANEOUS MUSICAL EVENTS

Press Comments

SERGE LIFAR

Serge Lifar's is an eventful and interesting career of his time. Built on patient, untir-ing work, it is a record of progressive achievement. Though only twenty-seven



SERGE LIFAR in Le Spectre de la Rose, at the Paris Opéra.

(he was born in Kieff, Russia, in 1905) he

(he was born in Kieff, Russia, in 1905) he is ballet master and premier dancer of the Paris Opéra. At eighteen Lifar went to study with the late Diaghileff. After working a year with Nijinska, Cechetti and Legat, Diaghileff gave him the leading part in Zephir et Flore. Diaghileff then made him the premier dancer of his Russian ballets. In the Paris, Covent Garden, Scala, Rome, Barcelona, Madrid, Brussels, Vienna, Berlin, Bordeaux, Monaco and Monte Carlo operas, Lifar has danced the leading roles of all the classical ballets. Under Diaghileff's direction, he had the distinction of creating such ballets as Zephir et Flore, Les Matelots, Romeo et Juliette, Pastorale, Baraban, Le Troimphe de Neptune, La Chatte, Ode, Pas d'Acier, Apollon-Musagete, and Fils Prodigue.

In 1929, Diaghileff entrusted Lifar with

In 1929, Diaghileff entrusted Lifar with the complete mounting of Le Renard, by Stravinsky, of which the young artist is said to have acquitted himself so ably that Diaghileff thereupon made him ballet master of the Russian ballets.

After Diaghileff's death in 1930, M. Rouché, director of the Paris Opéra, in search of an artist capable of staging and dancing Les Creatures de Promethée, by Beethoven, sent for Lifar to produce and interpret it. Upon its presentation Director Rouché permanently engaged Lifar as ballet master and premier dancer of the Paris Opéra, where he has since restaged such ballets as Suite de Dances, Spectre de la Rose, and Gisele: and created Le Prelude Dominical, L'Orchestre en Liberté, Bacchus et Ariadne, and arranged the grouping of the figurants in Strauss' Elektra.

Since his début, Lifar's art has won him

figurants in Strauss' Elektra.

Since his début, Lifar's art has won him much critical praise. A recent review on the occasion of the revival of Gisele ran: "Serge Lifar, in the role of Prince Albrecht, created a profound impression. Now at the height of his powers, he is animated by a sincere and convincing artistry. The finest compliment that can be made him, is to recognize that it this role he not only equals but under the compliment of the role of the control of that in this role, he not only equals, but un-doubtedly surpasses the great Nijinska."

JOSEPH LITTAU

Commenting on a concert given in February by the Omaha Orchestra, under the direction of Joseph Littau, the Christian Science Monitor said: "The overture-fantasia, Romeo and Juliet, by Tschaikowsky was given an inspired reading." The (German) Tägliche Omaha Tribüne speaks of the first concert in March as being "in every particular extraordinarily interesting," and "clicited the heartiest applause." In full accord is the Omaha Bee-News, which commends the "most interesting and well-timed program of tried and proven classics and shorter novelties," which was played to "an intensely responsive audience." The Freischütz overture was "invested with such scholarly insight as to give the score an air of freshness and spontaneity." The finale of Beethoven's fifth symphony evoked "deserved rounds of applause, which were shared by both conductor and players."

August Borglum in the Omaha World-Herald gives an interesting description of Littau's treatment of the Freischütz overture: "Mr. Littau was suave, he was gentle, he was virile and passionate; his reading consisting of contrasts that held the attention of the listener without effort and brought out the many beauties of this composition." The symphony "was given as a whole with grandeur, well-knit rhythm and cohesively kept together by the conductor. The short theme of four notes, forming the recurring motive of the symphony, requires exceptional skill to hold it in rhythmic motion and swing, as it gathers force in its evolution and development. This Mr. Littau did masterfully and in a positive fashion. . . The work of the orchestra was really magnificent."

the orchestra was really magnificent."

All of the Omaha papers gave Littau extended reports of the series of five lectures he is giving for the benefit of the orchestra. They have been, according to the World-Herald, "one of Omaha's most fashionable morning events." The subjects were Elements of Music, Instruments of the Orchestra, Develoment of Symphony, Classic and Modern Symphonies. The Symphonic Poem. The World-Herald critic said the first lecture was "most interesting throughout"; and the Evening World-Herald, that "Mr. Littau, who has a very delightful manner of presenting his lecture, showed mastery of his subject by answering without hesitation or embarrassment questions which were far ahead of the lecture of today."

ANDRÉ BURDINO

The following notice appeared in a Toulon (France) newspaper regarding André Burdino's appearance in Manon:

"It should at once be said that M. Burdino has the advantages of something more than voice alone, and that he adds to quality a method and an art of singing which make him the complete (perfect) tenor—in other words, the artist who can interpret all the roles of his category. To his fresh, powerful and brilliant voice, M. Burdino adds a perfect mezza voce and utterly enchanting prolonged or gradually diminishing notes. And thus, for the first time in seasons, we heard the Dream Song from Manon sung as it should be and not shouted, as it usually is, by artists of incomplete and negligent education. M. Burdino was also applauded in the Saint-Sulpice scene, where his warm, vibrant and flexible voice was marvelous, as indeed it was throughout the five scenes of Massenet's opera."

WALTER GIESEKING

Having missed the only train which would bring him into St. Louis in time for the Civic Music League concert on March 9, Walter Gieseking, pianist, who had just finished giving a recital in Chicago, decided air travel was the only solution. According to Oscar Condon, critic of the St. Louis Times, Mr. Gieseking "held his audience from the beginning to the end of his well ordered program, which ranged from Bach to Ravel."

The Civic Music League is organized ac-ording to the Civic Music plan originated cording to the Civic Mus by Dema E. Harshbarger.

RY McCORN

DUSOLINA GIANNINI

According to Clifford Bloom, critic of the Des Moines (Ia.) Register, "Dusolina Giannini's performance was singing of pure vocal beauty and held the magnificence inherent in the older and now oft lamented golden age of song. It was the kind of singing that makes the listener forget himself, forget his surroundings, forget almost the singer herself, and plunge into complete absorption of the beautiful thing that is pouring into his ears and being." Mme. Giannin sang in Des Moines on March 10 for the Tri-Cities Civic Music Association.

FLORENCE AUSTRAL

The Milwaukee Journal credits Florence Austral and John Amadio with having made the hit of the musical season in that city at their joint recital before the Milwaukee Civic Music Association on March 9. "Each artist was recalled time and again for enartist was recalled time and again for encores until the program was more than doubled, and only the departure of the artists from the auditorium sufficed to send the audience home. Mme. Austral was at her best and Mr. Amadio's triumph was no less complete," ran the Journal. "Certainly this town has never heard a flutist who even approaches Amadio as a soloist."

JOANNE DE NAULT FOR VIRGINIA MUSIC FESTIVAL

Joanne de Nault, contralto, has been engaged for a special program at the Virginia State Music Festival in Richmond, Va., the



JOANNE DE NAULT

latter part of April. Miss de Nault recently sang at Stuart Hall, Staunton, Va., for the second time at the school and the third time in that city. She also fulfilled a reëngagement at Highland Hall, Hollidaysburg; and Dean Alfred H. Strick, now at State Teachers' College, Farmville, Va., has booked Miss de Nault for the fourth time.

The contralto recently returned to Ottawa, Canada, her home city, to give a recital for the Morning Music Club. The Ottawa Evening Journal commented: "An Ottawa girl, unspoiled by success abroad, came back home yesterday and by the magic of a marvelous voice and charming personality, literally captured all hearts." Following the concert Miss de Nault was honored at a luncheon, which was attended by Her Excellency the Countess of Bessborough, Lady Perley, Mrs. Hanford MacNider, Lady Clark, Countess Rogeri di Villanova, Mrs. A. F. Lascelles, Mrs. Harry Southam, Mrs. R. Coates Macpherson, president of the club, Miss Isobel Armstrong, and Elmer Zoller, who had accompanied Miss de Nault.

GRACE LA MAR

GRACE LA MAR

The Evening Sun had this to say of Grace La Mar following her recital in Washington on March 13:

"Almost immediately last night Grace La Mar became one of the city's favorite reci-talists. A lady of gracious personality and generous talents gave one of the most satis-(Continued on page 36)

STUDIO NOTES

SOLON ALBERTI

SOLON ALBERTI

Lucile Dresskell, soprano, accompanied by Sara Knight, pianist, both pupils of Solon Alberti, of New York, gave a recital at the Grace Dodge Hall, Columbia University, N. Y., March 16. William Weeks, who coaches with Mr. Alberti and is a voice pupil of Frederick Bristol, sang in the Free People's Concert Series given by the Daily Reporter at White Plains, N. Y., on March 11. Josef Shlisky, Jewish cantor, was heard in recital at Carnegie Hall, New York, March 14. Ann Judson, voice pupil of Mr. Alberti, will appear at the Central Christian Church in May.

Floyd Townsley sang the leading tenor

Floyd Townsley sang the leading tenor Floyd Townsley sang the leading tenor role in Lovely Galatea for the Verdi Club at the Plaza Hotel, New York, March 16. Helen Board was soprano soloist at the Capitol Theatre, New York, during the week of March 18. Virginia Syms is singing a weekly program over WCGU, Brooklyn, New York.

MRS. A. THEODORE GAILLARD

MRS. A. THEODORE GAILLARD

Mrs. A. Theodore Gaillard's New York studio was filled to capacity on the afternoon of March 20 for the piano recital given by her pupils. The program presented was an ambitious one, but so well trained were the students technically that they were able to enter whole-heartedly into the interpretation of their various numbers, thereby reflecting credit upon themselves and upon their mentor. The boy who opened the program, John King, although he has been studying piano for only two months, played pieces by Bilbro and Gaynor with firm, well controlled fingers, in perfect time and rhythm. Mary and Susan Fox, Edgar Alsop Riley, Cornelia and Gillian Bailey, Yedda Feiner, Lillian Bromsen and Mildred and Frieda Cooper all had memorized their numbers accurately and played in a musicianly manner; Mildred Cooper doing especially fine work in Bach's toccata in G major, Chopin's Raindrop Prelude and MacDowell's March Wind.

BERTA GERSTER-GARDINI

BERTA GERSTER-GARDINI

BERTA GERSTER-GARDINI

Lydia Dozier, Cincinnati Zoo Opera soprano and a pupil of Mme. Gerster-Gardini, sang the role of Marguerite in Faust over WKRC, with Italo Picchi and Dan Beddoe. She will sing again for the Cincinnati college of Music Scholarship fund on April 5.

Verna Carega, dramatic mezzo-soprano, will sing on April 26 and 28 for the American Pen-women's Association in Washington, D. C. Miss Carega will also appear on April 5 at the Chaminade Club and is heard every Thursday on WPCH and every Saturday over WRNY.

The Bel Cantos continue their weekly programs on Mondays over WPCH; and the Manhattan Singers, assisted by artist soloists, are heard every Saturday evening.

SARAH PECK MORE

SARAH PECK MORE

SARAH PECK MORE

Sarah Peck More first began serious study of the piano, and afterward became a choir and concert artist. Musical theory, ensemble playing and singing followed with sight-singing, diction and study of languages. She became one of the first sopranos of the Musical Art Society in its heyday, stepping thence for a season with the Metropolitan Opera Company, to sing Woglinde in Das Rheingold.

gold.

Even as a young singer teaching attracted Mrs. More. Now her pupils are singing in choirs, concerts, and on the radio.

"All this means vastly more than the mere teaching of tone-production or singing of songs," Mrs. More states. "Platform manners and technic, the equipment of the real singing is not a mere matter of tone-producartist, self-sacrifice in life, all are necessary for artistic achievement. I emphasize that tion, believing that few even achieve distinct enunciation. I demand of my singers that they attain perfect co-ordination of tone and (Continued on page 36) (Continued on page 36)

MAX LORENZ

HELDEN TENOR Metropolitan Opera House, New York Staats Oper, Dresden

Chicago Civic Opera Paris Opera Comique

> CIVIC CONCERT SERVICE Dema E. Harshbarger, President 20 North Wacker Drive, Chicago

STOJOWSKI, GANGE, PERSINGER HEAD JUILLIARD SUMMER MASTER CLASSES

The newly organized summer session of the Juilliard School of Music, New York, offers master classes in conjunction with other courses already announced. Heading the master classes are Sigismond Stojowski, piano; Fraser Gange, voice; and Louis Persinger, violin, Mr. Stojowski is a native of Poland, educated chiefly in Paris, where he graduated with highest honors from the Sorbonne and the Conservatoire. As a teacher he is an authorized exponent of Paderewski, who has endorsed him as pianist, composer and musician. Mr. Gange, before taking up permanent residence in America, held a professorship in singing with the Royal Academy of Music, London. He has

circled the globe several times on concert tours, and in this country he has sung with large musical organizations, including orchestras. He is known as a Lieder and oratorio singer. Mr. Persinger is a member of the Juilliard winter faculty. His name is perhaps most closely associated in the public mind with his training of Yehudi Menuhin and Ruggiero Ricci. Mr. Persinger has given recitals in Europe and America. For en years he was concertmaster and assistant given recitals in Europe and America. For ten years he was concertmaster and assistant conductor of the San Francisco Orchestra. While in San Francisco he organized a chamber music society, later known as the Persinger String Quartet. George A. Wedge is director of the Juilliard summer school.

at the Lawrence Memorial Chapel on No-

at the Lawrence Memorial Chapel on November 23 to the largest crowd of the season. The Lawrence Conservatory Symphony Orchestra offered a program at Lawrence Memorial Chapel, March 16. The orchestra of forty is conducted by Professor Percy Fullinwider, head of the violin department of the conservatory. The assisting soloist was Franklyn Le Fevre, baritone, from the studio of Helen Mueller.

Curtis Faculty Activities

CONSERVATORIES and SCHOOLS

Curtis Faculty Activities

The seventh of this season's faculty concerts at the Curtis Institute of Music, Philadelphia, was presented by Efrem Zimbalist, violinist, February 15; Harry Kaufman, at the piano. Subsequent faculty recitals have been given by Abram Chasins, pianist; Queena Mario, soprano, with Wilfred Pelletier, accompanist; Emilio de Gogorza, baritone. David Saperton, pianist, will give an all-Godowsky program, April 4; on April 11, the concert will enlist Isabelle Vengerova, pianist, Lea Luboschutz, violinist; Dr. Louis Bailly, violist, and Felix Salmond, cellist.

Activities of the faculty members outside the institute include an appearance of Fernando Germani, organist, at the Bushnell

the institute include an appearance of Fernando Germani, organist, at the Bushnell Memorial Hall, Hartford, Conn., in December. This was followed by three recitals in Massachusetts during February and one New York appearance in March. Mr. Germani plays in Montreal, Can., April 12. Felix Salmond has recently played at the State Teachers' College, Bloomsburg, Pa., at the University of Virginia, and in Troy, N. Y. His New York engagements include a private recital; participation in a chamber music concert at the Beethoven Association; a sonata recital at the Juilliard School with Carl Friedberg; and an appearance with the National Orchestral Association.

ciation.

Abram Chasins gave a recital at Carnegie Hall, New York, February 29. Harriet van Emden, soprano, was soloist with the City Symphony of New York in January, in a concert for the benefit of the unemployed. She also was heard on a program, with Walter Golde collaborating, for the benefit of the Henry Street Music School.

Miss van Emden and Lucile Lawrence, of the harp faculty, were soloists with the Schola Cantorum, New York, March 9. Carlos Salzedo, harpist, was soloist with the Baltimore Orchestra, February 28.

Oberlin Conservatory Recitals

Oberlin Conservatory Recitals
Oberlin (O.) Conservatory of Music presented the following students in a program
at Warner Hall, March 16: the Misses Turnbull, Myers, Beach, Reynolds, Conlon, Neft,
Harper and Simpson; and the Messrs. Tufts,
Wenzel, Gould and Barlow.
Alice M. Ilsley was heard in a piano recital,
assisted by the Oberlin Conservatory Orchestra, at Warner Hall, March 18. Miss
Ilsley played the Frescobaldi-Bartok fugue
in G minor, Bach partita in B flat, two Debussy numbers, a Chopin group, and the
Franck Symphonic Variations.

Curtis Institute Student Concerts

Curtis Institute Student Concerts
Three pupils of Vera Fonaroff gave the
ninth concert of the current student series,
in Casimir Hall, Curtis Institute of Music,
Philadelphia. Students of Efrem Zimbalist
were heard March 16; of Harriet van Emden, 22; of Isabelle Vengerova, 23; and of
Mieczyslaw Münz, 24. Lily Matison, viofinist, pupil of Edwin Bachmann, will give
her graduation recital, April 5. Students of
Carlos Salzedo and Lucile Lawrence appear
in a harp ensemble concert on the 6th; and
students of David Saperton will play on
the 15th.

Lawrence Conservatory Community Artist Series Closes

With the appearance of Pauline Koner in a dance recital March 8 at Lawrence Memorial Chapel, the Community Artist Series of Appleton, Wis., held under the auspices of the Lawrence College Conservatory of Mu-

the Lawrence College Conservatory of Music, came to a close.

As the first in the series, Richard Crooks was presented during October. He was accompanied by Phillip Evans. Joseph Szigeti made his appearance December 2. Bartlett and Robertson, duo pianists, played on January 12. Serge Jaroff and his Don Cossacks gave a performance January 26. As a concert extraordinaire, Lawrence Tibbett sang

Diller-Quaile School of Music

The series of seven Sunday evening musicales at this school was concluded on March 20 with a piano recital by Virginia Hoff and Gardner Jencks. By special arrangement with G. Schirmer, Inc., a course of lectures on piano teaching was given four mornings last month at Steinway Hall, New York City, by Angela Diller, principal of the Diller-Quaile School of Music, before many members of the Associated Music Teachers League. One of the meetings also was addressed by Elizabeth Quaile, co-director of the school.

American Institute of Applied Music

Twenty-one piano, violin and cello performers took part in a general recital at the American Institute of Applied Music, New York, last month; compositions ranging from Bach to Borowski making up the varied program. This annual event of the institute brought forward junior students of teachers of the synthetic method.

CLUB ITEMS

ASSOCIATED MUSIC TEACHERS LEAGUE

President Ernest Ash led the discussion on aural harmony at the last meeting of the A.M.T. League, Steinway Hall, New York; and Richard McClanahan was guest speaker on the Mathay technic. Mme. Vengerova, pianist, and Evsci Bellovsoff, cellist, will be heard at the next meeting.

PLEIADES CLUB

The March meeting of the Pleiades Club, Hotel Brevoort, New York, was marked by the singing of Gina Pinnera, soprano; Ladis-law Soucek, tenor; the Tollefsen Trio, and Princess Chasca, Peruvian soprano.

SEVCIK HONORED BY KOMENSKY CLUB

The Komensky Club of New York tendered a birthday reception to Ottakar Sevcik on March 29 at International House, New York. A program of Czechoslovak music followed, and there were addresses to which the violinist responded.

A. A. T. S. Holds Tenth Anniversary

Tenth Anniversary

The American Academy of Teachers of Singing held its tenth anniversary dinner at the Harvard Club, New York, on Wednesday evening, March 23. The president of the A. A. T. S., George Fergusson, presided as chairman and made the opening address. Other speakers were William J. Henderson, John Erskine, Herbert Witherspoon, and Osborne McConathy.

The members present included Gardner Lamson, Walter L. Bogert, Yeatman Griffifth, Victor Harris, Homer G. Mowe, Horatio Connell, Edgar Schofield, Frederick H. Haywood, Stephen Townsend, Robert Elwyn, Theodore Van Yorx, J. Bertram Fox, Herbert Witherspoon, Francis Rogers. Wilfried Klamroth, Percy Rector Stephens, William S. Brady, Allen Hinckley, Frederic Warren, Isidore Luckstone, Arthur Woodruff, L. Frederic Pease. The Academy had as its guests, Prof. G. Oscar Russell, George Engles, W. J. Henderson, Leonard Liebling, John Erskine, Albert Stoessel, Reinald Werrenrath, Charles Hackett, Osborne McConathy, Pierre Key, A. Walter Kramer.

Community Concerts Notes

The Barrère Little Symphony Orchestra appeared last month on the Community Con-

certs Course of Fort Dodge, Ia. The Fort Dodge Messenger and Chronicle commented: "The varied program and the musicianship and interpretation back of it all have given all who heard it a rare enjoyment that will last into the future."

last into the tuture."
Frederic Baer, baritone, closed the season's series of the local Community Concert
Association of Williamsport, Pa., March 7.
Carl Brunner was accompanist and co-artist.

Silver Symphony Presents \$5,000 to Musicians' Aid Fund

Musicians' Aid Fund

The Musicians' Emergency Aid Fund was swelled by \$5,000 on March 22 when Mrs. Frederick T. Steinway, honorary chairman of the Silver Symphony, presented a check for that amount to Walter Damrosch at the Hotel Astor, New York. This sum was the result of a thirty-day drive among women's clubs and musical organizations of the city. More than 2,000 persons crowded the ballroom of the Astor for this event. The musical program was presented by Schumann-Heink, Edward Johnson, Percy Grainger and a massed chorus of women's voices (sponsored by the New York State Federation of Women's Clubs), conducted by Etta Hamilton Morris and Gena Branscombe, with Josephine H. Vollmer and Karl

Young, accompanists. Miss Branscombe conducted a performance of her own choral work, Morning Wind. The afternoon's program closed with a pageant, which enlisted another Branscombe composition, Into the Light. In the pageant were Dorothea Flexer, John Erskine, Edward Nickerson and others. Mme. Olga Samaroff and Mrs. Harold Vincent Milligan, as advisory and executive chairmen, were on the committee with Mrs. Steinway.

Pennsylvania Organists Convene

Dr. William A. Wolf, president of the Pennsylvania council, N. A. of O., and the committee, have just announced the association of the property of the committee of the property of the proper tion's annual convention in Philadelphia, May 8-10. Guest musicales, a choral con-cert, a carillon recital and lectures will be features of the meeting.

Elliott Schenck's Work Played

The Harrisburg Symphony Orchestra, George Raudenbush, conductor, played Elliott Schenck's symphonic poem, In a Withered Garden, at the March 28 concert. The same work is scheduled for performance in early autumn by the Cincinnati Orchestra, under Goossens.

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Sevcik Honored in Boston on His Eightieth Birthday

Ernst Toch, Soloist with Boston Symphony Orchestra, Plays Own Works—Thompson Stone Conducts Final Concert of People's Orchestra

Boston.—An interesting and touching event was the concert in honor of Ottakar Sevcik, noted violin pedagogue, on the occasion of his eightieth birthday, March 22. The program, which was under the auspices of the National Associated Studios, with which Professor Sevcik has been connected this season in regular discharge of his professional duties, was given by several solorists, pupils of Professor Sevcik, and by an orchestra under the direction of Hugo Kortschak, also a disciple of the master.

The distinguished audience at Jordan Hall rose in homage as the honored guest took his seat on the stage. The Czecho-Slovakian Consul General in New York, Dr. Novak, spoke briefly about the highlights of Professor Seveik's distinguished career and his postable guilties as teacher and man. When notable qualities as teacher and man. When Professor Sevcik replied gratefully, the audi-ence again arose respectfully.

ence again arose respectfully.

The long musical program included Paganini's D major concerto, Tschaikowsky's in the same key, and Vieuxtemps' in D minor, played respectively by three pupils of Professor Sevcik, Vilma Bazant, Vladimir Resinkoff and Ary Dulfer; the first movement of a Smetana trio, played by Maria Elsa and Greta Hilger; an arrangement of the Handel Passacaglia for violin and cello, performed by Maria and Elsa Hilger; and numbers of Gluck and Georges, sung by Louise Bernhardt, of the Chicago Opera Company.

ERNST TOCH AT SYMPHONY CONCERTS

Ernst Toch at Symphony Concerts

Ernst Toch, contemporary German composer, was guest composer and pianist at concerts of the Boston Orchestra on March 25 and 26. As soloist he was heard in his own piano concerto, played here three years ago, with Jesus Maria Sanroma, pianist. Toch made a favorable impression, playing the difficult products of his own invention with sureness and apparent ease. The work itself made a deep impression on this occasion, though the audience of the matinee concert, despite the stimulus of the presence of the composer-soloist, was not stirred to excitement. This same audience had previously surprised the veteran concert-goer by its enthusiasm following the performance of Toch's Bunte (Motley) suite, which was played for the first time in America. For the most part, the work is light in character—somewhat jazzy in the fast movements, full of sentiment in the slower ones. The adagio exposed a melodist of the first order. Technical surety in composition was to be expected, considering Toch's reputation. More important was the fact that this music, however varied the character, had what is so sadly missing in most modern works—a personal style. That it should be in addition entertaining and readily digestible, accounted more specifically for the enthusiasm of the audience.

The performances of both works under Serge Koussevitzky's baton seemed excel-

enthusiasm of the audience.

The performances of both works under Serge Koussevitzky's baton seemed excellent—if it is not presumptuous to express an opinion with the composer present. The second half of the program was devoted to Tschaikowsky's fifth symphony, one of the Russian conductor's tours de force. The playing of the symphony was followed by a demonstration of shouting and foot-stamping, such as the staid Friday afternoon audience rarely indulges in.

PEOPLE'S ORCHESTRA GIVES FINAL PROGRAM

The musical week was otherwise com-paratively uneventful, with only two or three concerts attracting the attention of the rou-tined concert-goer. The People's Symphony

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Orchestra ended its season at Jordan Hall on March 20, with a request program led by Thompson Stone before an unusually large audience. The purely orchestral selections were Tschaikowsky's Pathetic Symphony and Wagner's Meistersinger prelude. In César Franck's Variations Symphoniques, Hans Ebell gave a masterful performance of the solo part, with an excellent accompaniment by the orchestra. The final number was the sonorous Ecce jam noctis of Chadwick, with the Apollo Club chorus supplementing the efforts of the orchestra.

BLIND PIANIST PLEASES

Louis Drentwett, blind pianist, played to a large audience at Jordan Hall on March 23. In a representative program of works by ancient masters, romantic composers and modern writers the pianist exhibited an agile and serviceable technic, a sensitive touch and sound musicianship. He was greeted cordially by the audience as a pianist of marked promise.

Another pianist, Howard Goding, who has been giving consistently more musical and masterful performances here from year to year, played Beethoven's C minor sonata, op. 10, Schumann's Symphonic Studies, and shorter works of Debussy and Chopin at Jordan Hall on March 19. His familiar, though

none the less admirable, virtues were applauded with marked enthusiasm.

The final children's concert, directed by Ernest Schelling, was given at Jordan Hall in the morning of the same day. Among other items on the request program was Debussy's Fêtes, which proves that the taste of young people in these parts is rather catholic. Haydn's Farewell symphony closed the program. the program.

CONCERT AND RECITAL NOTES

CONCERT AND RECITAL NOTES

The small orchestra concert which was given by the Boston University Orchestra, under Augusto Vannini, was so well liked that it was repeated at the Boston Public Library on March 20. A fine program of chamber music was given at the Longy School of Music on March 18, by the Chardon String Quartet, assisted by Frederic Tillotson, piano; Gaston Bladet, flute; Paul Mimart, clarinet; and Bernard Zighera, harp. Ravel's quartet, Ernest Bloch's Landscapes, Ravel's Introduction and Allegro, and Cesar Franck's quintet made up the list. . . The "open house" at Longy School on March 22 presented Gladys Avery, soprano, accompanied by Marion Muther, and Verona Durick in piano solos. The New England Conservatory Orchestra, led by Wallace Goodrich, played compositions by Chadwick, Debussy and Strauss at Jordan Hall on March 18. Susan Williams, of the faculty, was soloist in Mozart's A major piano concerto. Other conservatory programs were presented by Mary Morrissey, pianist, at Brown Hall on March 21; and by Paul Bauguss, violinist, and Harold Schwab, pianist, at Recital Hall, where the compositions included a Poeme Elegiaque by Harrison Keller, of the violin faculty.

Three works new to Boston are scheduled for performance by the Handel and Haydn Society at Symphony Hall on April 10:

THOMPSON STONE. conductor of the People's Symphony Orches-tra and of the Handel and Haydn Society Photo by Walter Dole, Brighton, Mass.

Stabat Mater, by Karol Szymanowski; Magnificat of Heinrich Kaminski; and Lasset uns ablegen die Werke, by Friedemann Bach. The rest of the program, which will be conducted by Thompson Stone, will be three selections from Wagner's Meistersinger. The soloists will be Jeanne Dusseau, soprano; Merle Alcock, contralto; Paul Althouse, tenor; Frederick Baer, baritone; and John Moncrieff, bass. This concert concludes the 117th year of the society.

A New Scholarship at N. E. Conservatory

Conservatory

Establishment of the Clara Kathleen Rogers Scholarship for vocalists is an nounced by the New England Conservatory of Music. This has been made possible by a bequest of \$10,000 from Mrs. Rogers' estate. In accordance with the terms of her will, the net income of the fund each year is to be used to provide instruction in the necessary departments of the conservatory, toward the complete education of students of unusual talent and fitness for the career of public singers. Use of the income is restricted to students who expect to do public singing and who lack the means for advanced study.

Norden Ends Organ Concert Series

N. Lindsay Norden, organist and choirmaster of the First Presbyterian Church, Germantown, Pa., recently completed a series of twenty organ recitals given every Friday. The programs, while drawn from the best organ literature, were adapted to the Compositions of Dvorák, Wagner, Gounod, George B. Nevin, Gordon B. Nevin, Sibelius and Rhineberger were listed. Soloists assisted at some of the recitals.

All-MacDowell Program Attracts a Large and Eager Audience in Los Angeles

Concert Sponsored by the Society for the Advancement of American Music-Toch Compositions Presented by Pro-Musica-Sunday Philharmonic Concerts End

Los Angeles, Cal.—If time is the test of music, then Edward MacDowell, the romantic of yesterday, looms large indeed beside the moderns of tomorrow. A concert under the sponsorship of the Society for the Advancement of American Music, Louis Curtiss, president, devoted entirely to the New England pioneer composer, attracted an eager and large entirely. the moderns of tomorrow. A concert under the sponsorship of the Society for the Advancement of American Music, Louis Curtiss, president, devoted entirely to the New England pioneer composer, attracted an eager and large audience. The program opened with the Sea Pieces, in a faithful trio arrangement by Anna Priscilla Risher, composer, who played the piano part; Bessie Fuhrer Erb, violinist, and Lucy Genter Fuhrer, cellist, collaborating. Gertrude Cleophas was heard in the D minor concerto, with Mina Ganton at the second piano. John Seifert, tenor, sang rarely heard MacDowell songs; and Hakon Bergh, flute, Cecil Tozier, clarinet, William Butcher, oboe, performed several items from the New England Sketches. The list also included several excerpts from the other piano suites. Owing Sketches. The list also included several excerpts from the other piano suites. Owing to an indisposition Mrs. Edward MacDowell could not attend; but Nina Maud Richardson, her personal representative, spoke on the function and future of the MacDowell Colony at Peterborough, N. H. Altogether, the program evidenced how greatly music of MacDowell remains a significantly racial expression, appealing to and expressing the reactions of a type of American sensitive to nature and to idyllic as well as heroic moods.

nature and to lightic as well as heroic moods.

Suffice to say that more than a contrast of idiom and moods was established at another distinctly national concert, when compositions by Dr. Ernst Toch formed the third program offered by the Los Angeles chapter of Pro-Musica. The German modernist was respectfully received; and had the skillful assistance of Barbara Stout, soprano, Albert Verchamp, violin, and Philip Kahgan, viola. Corinne Ross, featured player from Broadway, read the song translations. The concert was preceded by a dinner under the auspices of the Los Angeles University of International Relations, Dr. Rufus von Kleinsmid, president.

smid, president. Ensemble music, more modern than classic Ensemble music, more modern than classic, was presented also by the Bartlett-Frankel String Quartet, consisting of Sylvain Noack, Anthony Briglio, Emile Ferir and Nicholas Ochi-Albi, when works by Mozart, Malipiero and Rayel were performed.

However, the classics prevailed at the last Philharmonic Orchestra Sunday concert, when Ilya Bronson distinguished himself as soloist in the Schumann cello concerto. Dr. Artur Rodzinski directed performances of

Beethoven's seventh symphony, the Figaro overture by Mozart, and Rimsky-Korsakoff's Russian Easter overture. Soloist and conductor were feted.

Notes

Several vocal students of Theodore Schroe-

Several vocal students of Theodore Schroeder, former Boston voice pedagogue, were engaged by leading churches as soloists during Easter week.

Alexis Coroshanski has formed a student symphony orchestra, for which he has planned a comprehensive repertoire. This ensemble rehearses also with potential solo artists.

artists.
Edith Lillian Clark, pianist, and Carolyn Edith Lillian Clark, pianist, and Carolyin Handley, voice teacher, presented student members of the Clark-Handley Club in the regular monthly recital held by that study organization. The program consisted not only of vocal and instrumental numbers, but afforded also several thorough essays on the history and style of prominent classic and modern composers. modern composers.

The Alchin Harmony Association gave a

The Alchin Harmony Association gave a program of compositions by various members in aid of a composition fellowship fund. Julia Howell is the present occupant of the Alchin Harmony Chair at the University of Southern California.

Sol Babith, young Russian-American violinist, was heard in recital, Max Rabinowitsch assisting at the piano.

Bessie Irene Chapin has formed a Little Symphony, consisting only of women players. It is an all-professional organization and has already met with success in a number of club engagements.

and has already met with success in a number of club engagements.

Joseph Clokey, southern California composer, was honored by the Immanuel Presbyterian Choir, Franz Hoffman director, with a presentation of his cantata, We Beheld

a presentation of his cantata, We Beheld His Glory.
Ralph Thomas, voice exponent, began a lecture-series of eight sessions.
Will Garroway, pianist-composer, was guest-artist with the Glendale Symphony, Adolf Tandler conducting.
Mme. Helen Thorner is in demand as voice teacher and interpretative coach in recital, opera and oratorio. This Lieder singer is carrying on the traditions of her teacher, Lilli Lehmann. Mme. Thorner in recent years has taught only in Santa Barbara, but professionals have found the trip there too costly of time, so she has consented to coach here two days a week. Her baritone pupil, William Hargrave, is being heard regularly over the Columbia network.

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COLOGNE'S OPERA FESTIVAL

COLOGNE.—A fortnight of opera, comprising the best of the season's repertoire, will be offered as usual for the benefit of visitors to Cologne. This event, which generally takes place at Easter, has been shifted this year to May 14-28. There will be one complete cycle of the Ring (May 19, 21, 24 and 28), and no other Wagner operas. Rossini will be represented by Barber of Seville, May 15; Mozart, by Magic Flute, May 22; Verdi, by Simon Boccanegra, May 16, and Macbeth, May 25; and Richard Straus, by Rosenkavalier, May 17, and Ariadne auf Naxos, May 23. New or unfamiliar works will be Offenbach's La Perichole, May 18; Frankenstein's Li Tai Pe, May 20; Goldmark's Queen of Sheba, May 26, and Die Schalkhafte Witwe, May 27.

From Our Readers

(Continued from page 28)

Haydn and Homage New York City.

To the Musical Courier:

To the Musical Courier:

As the eyes of the musical world are turned towards the celebrations of the 200th amiversary of the birth of "Papa" Haydn, I thought perhaps it might be of some interest to your readers to know that the great master was received by the university city of Oxford, which conferred on him the degree of Doctor of Music; Haydn rehearsed and performed the Oxford Symphony in the Holywell Music Room, known as the oldest music room in Europe. This picturesque room has been, and still is, the scene of much musical activity. Brahms was a visitor, and Joachim constantly played at the University Musical Club, whose headquarters are at the room, and many later day distinguished musicians often play at the club's concerts. ab's concerts. Oxford is holding her celebration of the

Oxford is holding her celebration of the old time great musician at the beginning of the summer term, May 8, 9, and 10, in the Christopher Wren building, the Sheldonian Theatre. The programs will include the Creation (conductor, Dr. W. H. Harris), symphonies, etc., by the British Broadcasting Orchestra (under Dr. Adrian Boult) and string quartets by the Cathedral Quartet

and string quarters by the control of the control o

Cadman Reinstated

To the Musical Courier: Glen Ridge, N. J.

To the Musical Courier:

In your issue of March 12th, you published an article of mine entitled, "Are We Just to the American Music Publisher?" In this article I listed those American composers who, according to information in my records, had published five or more orchestral or chamber music works. It has since been called to my attention that Charles Wakefield Cadman should have been included in this list. The omission of Mr. Cadman's name was due to the fact that I had no record of orchestral works issued by one of the publishers who has brought out several of Mr. Cadman's orchestral compositions. Therefore, my list of composers should have contained Mr. Cadman's name with five orchestral and chamber music works, all published in America.

Very truly yours,

JOHN TASKER HOWARD.

A Tuner's Lament

New York City.

To the Musical Courier:

The Piano-Tuner Technicians Association respectfully asks space in your valued periodical, regarding its attitude toward the latest musical fiction called the quarter-tone piano. In the past our many members have witnessed fist-pounding and elbow-crashing pianistic perpetrators in restrained

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and indignant silence, but this last mentioned tone menace is the limit. As a matter of record and in the cause of good music we

record and in the cause of good mass.

We know tone; that's our business, and we cannot understand how anybody claiming to be musically sane can listen to a series of emphatic dissonances, fit only to describe the howl of some lonely animal, the wind in a hurry, or the ravings of a sufferer from delirium tremens. What a fine thing it would be for the protection of worthy music if this latest retrogression could be taken away and mercifully chloroformed.

We beg to remain

Yours very respectfully,
Piano-Tuner Technicians Association, Inc., per F. E. Lane, member of Board of Directors.

Museum Concerts End with Record Attendances

Record Attendances

Record attendances for individual concerts of the two annual series, and for the season, marked this year's free symphony programs at the Metropolitan Museum of Art, conducted for a fourteenth year by David Mannes, which ended Saturday night, March 26. With 10,250 people present for the final March concert, the record for attendance at the second series was broken, as had been the case with the earlier January series; and a total of 77,000 established for attendance at the eight programs. During January an at the eight programs. During January an audience of 12,500 cancelled earlier marks

at the eight programs. During January an audience of 12,500 cancelled earlier marks for attendance at a single concert.

A demonstration from orchestra and audience greeted the conductor before the second part of the closing program, and this was repeated by the great audience for players and leader at the end of the concert. The program had the Eroica Symphony of Beethoven; the prelude and finale from Tristan and Isolde; three short pieces by Pierné, of which two were for strings, The Watch of the Guardian Angel, the familiar Serenade; and the brief, much-loved Entrance of the Little Fauns, from the ballet Cydalise (repeated at the insistence of the audience and followed by an extra number, the Spring Song of Mendelssohn). The concert ended with Rimsky-Korsakoff's Russian Easter, appropriately placed on this night-before-Easter program. The final concert was given by the museum in memory of its late president, Robert W. de Forest, and vice-president, Henry Walters.

As in former years, each of the four January and four March concerts was preceded in the afternoon by Thomas Whitney Surette's free lectures on the principal works to be performed.

To its other special privileges on these

to be performed.

To its other special privileges on these January and March Saturdays, the Museum added, during the second series, gallery talks by Roberta Fansler.

Milstein, Horowitz and Merovitch Sail

The S.S. Europa, which left for Europe on April 1, carried Nathan Milstein, violinist, Vladimir Horowitz, pianist, and their personal manager, Alexander Merovitch. Both artists will return here January 10, 1933, and remain through April 15. This will be Milstein's fourth consecutive American tour; the sixth for Horowitz. On arriving abroad Milstein's first engagement is on April 11 at Vienna, followed by recitals in Dortmund, April 13; 14, in Essen; and Frankfurt-am-Main, 16. The second fortnight of April finds him in Italy where he is engaged for concerts in Turin, Siena, Trieste, Bari, Palermo, Rome and Florence. On May 5 he sails from Genoa for South America, where he has been booked for twenty-five appearances. The violinist returns to Europe again in August, when he plans to join his friends, Horowitz and Piatigorsky, cellist, for a holiday in the Swiss Alps.

McCormack to Sing for Musicians' Aid

John McCormack announced at his Easter Sunday concert in New York that he will appear as soloist with the Musicians' Symphony Orchestra at the Metropolitan Opera House on April 12. To make this possible, he will delay his sailing, which was scheduled for an earlier date, and will leave for Europe immediately after the concert on the S.S. Bremen.

The entire proceeds of the concerts of the

S.S. Bremen.

The entire proceeds of the concerts of the Musicians' Symphony Orchestra, made up of 200 unemployed musicians, will be turned over to the Musicians' Emergency Aid of New York.

Grace Moore Signs with NBC to Replace Sousa Series

Grace Moore, Metropolitan soprano, signed a contract this week with the National Broadcasting Company to appear in a series of six recitals over the WEAF-NBC network, beginning this week. Miss Moore will sing in the Wednesday night period formerly allotted to the late John Philip Sousa and his band, supported by the Revelers Quartet and an orchestra conducted by David Mendoza.

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Music Notes From Coast to Coast

BAYSIDE, N. Y.—The Bayside Morning Musicale gave a recital at the home of Mrs. Earl K. Williams on March 12. The club meets every three weeks and is comprised of the following artists active in North Shore musical circles: Nella Mariani Williams and Lenore Allen Hanford, sopranos; Gladys Jones and Frances Brown, contraltos; Alice Raymond Teden and Olga Engels, violinists; Astrid Westergaard, Baia Lunoe, Lillian McGarry and Edna Wallace, pianists.

FORT WORTH, TEX.—The For Worth Orchestra, directed by Brooks Morris chose with a purpose a somewhat popular lis for the second concert of the season, presented in the Central High School auditorium. The Central High School auditorium. in the Central High School auditorium. The Der Freischütz overture, the Caucasian Sketches of Ippolitoff-Ivanoff, the Polovetzian dances from Borodin's Prince Igor, and the Liszt second rhapsody made up the orchestral portion of the program. The soloist was Marius Thor, a member of the orchestra and a former first violinist in the Philadelphia and New York Philharmomic organizations. He was heard in the Bruch B minor concerto, which received at his hands a scholarly and technically admirable performance. The Euterpean Mixed Chorus, this year under the direction of W. J. Marsh, whose achievements as composer, organist and choirmaster have materially enhanced the musical rating of the city, presented in its first concert of the season an all-Elgar program. The principal work was the cantata, The Black Knight, which had its first hearing in the city. The directness, dramatic qualities, and gratefulness of the music were found by a large audience to adorn a significant work. The Challenge of Thor and

qualities, and gratefulness of the music were found by a large audience to adorn a signifi-cant work. The Challenge of Thor and Torrens in Summer, from the cantata, King Olaf, and the vocal setting of the most popu-lar of the Pomp and Circumstance marches filled out the program, which was a distinct credit to the practical musicianship of the director.

filled out the program, which was a distinct credit to the practical musicianship of the director.

A stimulating experience for musicians of this city was the week's stay in Fort Worth of John Alden Carpenter, whose daughter, recently become Mrs. Patrick C. Hill, is a new resident.

Another musical visitation which Another musical visitation which was much enjoyed was that of Dema Harshbarger, founder and president of the Civic Music Associations. A luncheon was arranged at the Fort Worth Club honoring jointly Miss Harshbarger and Mr. Carpenter. The dynamic and human qualities of the Harshbarger personality made a pleasing impression here.

barger personanty made a picasing impression here.

The choir of the College of Industrial Arts, Denton, was presented by the Woman's Club of Fort Worth in the club's series of monthly Sunday afternoon musicales. The musical ideals of the director, William E. Jones, head of the music department of the school, were apparent in the fine singing of this group of girls.

The band of the Masonic Home and School, directed by S. D. Norton, celebrated its twenty-first anniversary with a concert at the school. From a few tentative tooters, the band has developed into an efficient organization of young players.

the band has developed into an efficient organization of young players.

The second concert in the Woman's Club
series was given by the Fort Worth Conservatory, presenting Olive Wofford and
Dorothy Smith, piano students of Jeannette
L. Tillett; and Gertrude Erhardt and Nolan
Havens, voice pupils of Ivan Dneproff. The
concerto accompaniments were played by
the conservatory orchestra, under the direction of E. Clyde Whitlock.

E. C. W.

NEWARK, N. J .- Arline Florschuetz, pianist, an outstanding talent among the younger artists of this city, again demonstrated her gifts successfully at a recent concert here when she assisted with works by Chopin, Medtner, and Liszt. F. C.

PITTSBURGH, PA.—Yehudi Menuhin won an ovation such as few artists have achieved here in a decade. Musicianship and consummate command of technical resources combined with artistry in evoking demonstrations of applause that followed the playing of each number. Arthur Balsam supplied unusual accompaniments.

Angna Enters, danseuse and mime, appeared under the auspices of the Women's Scholarship Organization of Carnegie Tech,

in a program that was strong in appeal and won unstinted praise. Her art is excellently conceived and intelligently projected. Kenneth Yost collaborated at the piano.

The Pittsburgh Symphony Society, conducted by Antonio Modarelli, gave its fourth concert of the season. The orchestral novelty was the performance of T. Carl Whitmer's The Asp Death, and Sunrise, a ballet that occurs in the first part of his spiritual music drama, Mary Magdalene. Walter Gieseking, in the role of soloist, won a triumph in the Mozart C major concerto and Richard Strauss' Burlesque.

Robert Goldsand, pianist, presented a program that ranged from the profound classics to the tonal aberrations of the so-called ultra-modern school, uncovering a dazzling technical equipment.

tra-modern school, uncovering a dazzling technical equipment.

The Pittsburgh String Symphonic Ensemble, directed by Oscar Del Bianco, presented its eighth concert this season which offered an enjoyable evening of concerted music. Boccherini's C major suite and Sibelius' suite, op. 14 were the high lights.

Yascha Yushny's brilliant and colorful Russian revue, The Blue Bird, proved a dynamic motor of surpassing entertainment that "hit on all cylinders." Kaleidoscopic action, well-cast characters stunningly garbed in national costumes, superbly set amid gorgeous scenic effects were as ravishment to the eye and the musical Russian language, strangely compelling to the ear.

the eye and the musical Russian language, strangely compelling to the ear.

The Yost String Quartet appeared in its final concert of the season, offering for the first time in Pittsburgh, Pochon's Indian Suite. An admirable contribution was Yost's

Suite. An admirable contribution was Yost's own Etching.

The Cecilia Choir, directed by Charles N. Boyd, was heard in a program that featured a Bach cantata, Abide Wih Us, and unaccompanied church music composed chiefly by

companied clinici.

Russian composers.

Elizabeth Oppenheim, Baltimore pianist, played in recital at the home of Charles played, displaying musical accomplish-

played in recital at the home of Charles Rosenbloom, displaying musical accomplishment and technical ability.

Florence H. Kinley and William H. Oetting gave a two-piano concert at the Pittsburgh Musical Institute. Miss Kinley also performed the Schumann concert in A minor, accompanied by Mr. Oetting at the second piano. Cass Ward Whitney, of the P. M. I. faculty, presented a group of Lieder.

Margery Selkovits, pianist, offered a mu-

Margery Selkovits, pianist, offered a mu-sicale at the studio of Julia Gibansky, her teacher, playing works of Bach, Beethoven, Chopin and Debussy.

teacher, playing works of Bach, Beethoven, Chopin and Debussy.

Mle. Renee Nizan, gifted eighteen-yearold French organist and pupil of Vierne, presented one of the finest played programs ever
heard here. Playing entirely from memory,
Mlle. Nizan's performance revealed brilliance, finesse, and virtuosity.

Mischa Levitzki gave the concluding concert of the Art Society season. In the dec-

Mischa Levitzki gave the concluding con-cert of the Art Society season. In the dec-ade which has elapsed since he was last heard here, Levitzki has attained maturity of mu-sicianship, broadness of vision, and a fully developed individuality that combine with superior technical equipment to produce stimulating, significant results. Demonstra-tive applause brought forth many encores and recalls.

and recalls.

The Pittsburgh Madrigal Singers, organized and directed by Mrs. James Stephen Martin, gave their first concert, with Arthur Anderson, basso cantante of the Metropolitical Control of the Metropolitical C tan Opera Company, as guest soloist. Anderson received a rousing welcome from his

derson received a rousing welcome from his fellow-townspeople.

Caspar P. Koch, Marshall Bidwell and Rollo Maitland were guest organists at the Carnegie Institute's free recitals.

The Musicians Club held its March meeting at Valentino's. Preceding the business session, a novel musical program was presented by Charles Caputo, trombone; Danny Nirella, clarinet; Joseph La Hive, accordion, and Daniel Kelly, pianist. Earl Truxell and August Fischer were the accompanists.

The Pennsylvania College for Women music department presented fifteen students in a program of works for organ, piano, voice

sic department presented fifteen stu a program of works for organ, piar and violin.

SAN ANTONIO, TEX.-Attilio Baggiore, tenor, was presented by the San An-tonio Civic Music Association in a most en-joyable recital. His voice is rich and full; his phrasing and interpretation most intelligent; and his mezzo-voce exquisite. Numbers given were by San Fiorenzo, Cesti, Sibella, Schumann, Liszt, Dvorák, Bemberg, Protheroe, LaForge, Harriet Ware, Campbell-Tipton and Mana-Zucca. It would be difficult to say which was the most pleasing to the enthusiastic audience, as prolonged applause followed each offering. The pianist-accompanist was Robert MacDonald, director of the Columbia School of Music, Chicago. His group of solos by Scarlatti, Strauss-Beach and Strauss-Schulz-Evler was a highlight of the program. He has a brilliant tone and excellent technic. His accompaniments were most sympathetic. This opening concert of the three to be given by the association, was an outstanding success. opening concert of the three to be given by the association, was an outstanding success. Cecil de Horvath, pianist, will be heard April 5. Officers of the local association are: Hugh Halff, president; Herman Ochs, first vice-president; W. G. Higgins, second vice-president; J. H. Haile, treasurer; and Edith M. Resch, secretary.

An interesting program arranged by Joseph Burger and Mrs. Warren Hull, was given by the San Antonio Musical Club, Mrs. Lewis Krams Beck, life president. The stage, which was arranged by the Little

given by the San Antonio Musical Club, Mrs. Lewis Krams Beck, life president. The stage, which was arranged by the Little Theatre Workshop, under the direction of Kay Crews and Blake Martin, was decorated with vases, rich hangings and authentic Japanese furniture, in keeping with the program, which consisted entirely of Japanese numbers. The first item was a Fan Dance (Deppen) by Luly Dunbar, danseuse; the second, One Fine Day from Madam Butterfly (Puccini), sung by Joyce Cate, soprano; the third, Flower Duet from Madam Butterfly, sung by Joyce Cate and Mrs. Guy Simpson; and the fourth, a Japanese drama, The Sweetmeat Game, staged and directed by Mrs. J. H. Bindley. Those in the cast were Manfred Gerhardt, Joseph Burger, Eloise Gerhardt and Glen Wilson. Barbara Holmgreen, soprano and John M. Steinfeldt, Jr., violinist, supplied the offstage music, which was arranged by David Griffin. The entire program was given in costume. The accompanists were Mrs. Stanley de Waal and Walter Dunham.

The San Antonio College of Music presented three enjoyable programs, given by

San Antonio College of Music pre-The San Antonio College of Music presented three enjoyable programs, given by the piano pupils of John M. Steinfeldt, founder and president. The first consisted of piano concertos and piano ensemble, and the second and third evenings, of compositions by master composers.

The first of a series of weekly recitals by the students of the Incarnate Word College was given. There were nine participants.

Mr. and Mrs. Frank St. Leger were honor guests at a luncheon held by the Chamber of Commerce, Herman Ochs, president. Mr. St. Leger spoke on music conditions in San

St. Leger spoke on music conditions in San Antonio; and Senator A. P. Barrett spoke on economic conditions of the country. Mr. St. Leger is in the city to hold a master class

Giesla Bauer Sutter was chairman of an entertaining program offered by the college group of the San Antonio Musical Club.

Mrs. Walter Walthall was leader of a resistal fellowing the beginner proteins of the college of the same of the college of the same of

Mrs. Walter Walthall was leader of a recital following the business, meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, founder and life president. The subject was Passion, which is a part of the year's study devoted to Songs of the Heart. The participants were Mrs. Hubert Foster, pianist; Joseph Burger, baritone; J. Ruben Gonzales, violinist; and Mrs. H. L. Bridgeman, soprano. The accompanists were Ethel Crider, Isabel Noriega and Jewel Carey. Mrs. T. H. Flannery was leader of the following meeting, the subject of which was Sorrow. Those who took part were Tekla Staffel, pianist; Mrs. Guy Simpson, contralto; the Tuesday Musical double vocal quartet; and George C. Baker baritone. The accompanists were Mrs. Edward T. Harker and Walter Dunham. Walter Dunha

A delightful concert was given at the Artists Inn by Mary Aubrey Keating, contralto: Lehman Goodman, John Anderson and Mrs. Hubert Foster, pianists; John M. Steinfeldt, Jr., violinist.

The combined orchestras of the Thomas Leftareon and Brackenridge Senior, Schools

Jefferson and Brackenridge Senior Schools (Otto Zoeller, conductor) played March Slav (Tschaikowsky), an arrangement of the Barber of Seville (Rossini); and accompanied the choir in several hymi vice held in Travis Park Church.

Clarice Balas Compositions Heard

Clarice Balas, composer, pianist and teacher of Cleveland, O., recently appeared before the Lecture Recital Club there in a pro-

JOINS SPRINGFIELD COM-MUNITY CONCERTS ASSOCIATION



MRS. LOUIS EMMERSON (right), MRS. LOUIS EMMERSON (right), wife of the Governor of Illinois, taking out her membership from Mrs. W. G. Owen, president of the Springfield Community Concerts Association. The annual campaign for members has just been completed with an increased membership over last year. During this past season the Community Concerts Association has brought Richard Crooks, Robert Goldsand, Sigrid Onegin and the Barrère Little Symphony to Springfield.

gram with Florence Wasson, soprano. Miss Balas played pieces by Bach, Smetana, Dvorák and others. The singer included among her offerings Woodland Fancy, by Miss Balas. Carmela Cafarelli programmed Miss Balas' song, Miracle, in her recital at Music Hall, Cleveland. On February 27 Miss Balas presented her pupil, Alvaretta West, in concert at the Hotel Statler.

Portland Orchestra Concludes Season

Choral Society Assists in Performance of St. Matthew Passion

PORTLAND, ORE.—Concluding its twentyfirst consecutive season, the Portland Orchestra, assisted by the Portland Choral Society (200 voices), gave an inspiring performance of Bach's St. Matthew Passion, at
the Municipal Auditorium, March 21, before
a capacity audience. Willem van Hoogstraten, leader of both groups, directed. He
also had the assistance of a special chorus
of eighty boy sopranos and five local soloists,
namely: Leah Leaska, soprano; Ella Hjertaas, contralto; Halfred Young, tenor; Mark
Daniels, bass; Otto Wedemeyer, bass. Conductor van Hoogstraten brought forth many
fine tonal effects, giving the oratorio as it ductor van Hoogstraten brought forth many ine tonal effects, giving the oratorio as it should be presented. Frederick W. Goodrich played the municipal organ, while Edgar E. Coursen offered the piano parts. Mr. van Hoogstraten will direct the orchestra again next season. This year the organization, of which Mrs. M. Donald Spencer is manager, gave eighteen concerts, as originally planned.

Success, too, marked the symphony's orchestra ne organi-Spencer is

manager, gave eighteen concerts, as originally planned.
Success, too, marked the symphony's seventeenth program. With the aid of the Apollo Club and Madeline Dwyer, local contralto, the orchestra offered Brahms' rhapsody for alto voice, male chorus and orchestra. Mr. van Hoogstraten directed. He also conducted both organizations in Laudamus (old Welch chorale), arranged by Dent Mowrey, local composer-pianist. The purely orchestral works were Berlioz' Carnaval Romain overture; Gluck-Mottl's suite No. 1; and Beethoven's seventh symphony. Myra Hess, bright luminary of the piano world, scored an immediate triumph when she played under the management of Steers & Coman, March 14. Miss Hess divided her program into four groups—Bach, Schumann, Brahms and Chopin. She was recalled for six encores before she was permitted to leave the Municipal Auditorium. J. R. O.

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POSTROWSKA David Guion, Cowboy-Composer, Enjoys Riding the Ether Waves

"You Can't Give Cowboy Songs as the Cowboy Sings Them, Because of Repetition," He Says, So He Has Arranged Them Especially for Concert Purposes-His Own Compositions Have Won Wide Popularity

America knows David Guion as the cowboy-composer. But during your first few moments with him, neither the cowboy nor the composer is anywhere in evidence. What you find is a slim, pleasant man, not yet forty, whose manner is self-possessed and urbane and who might, but for an unmistakable Southern drawl, be taken for a cultured New York business man. His studio, though, is much more gratifying. It has all the incongruity for which you are searching. A huge grand piano stretches before the windows, but the walls of the long, rather low room are covered with the accourtement of the rancher. Holsters, rifles, ropes, sombreros, bandanas, saddles—they are all there.

But David Guion expresses in his music

there.

But David Guion expresses in his music the surroundings from which he has sprung. Else why should a sophisticated, metropolitan audience have difficulty with its feet when a Grainger or a Powell plays Guion's Arkansas Traveler or Turkey in the Straw? Why should it find his Swing Low, Sweet Chariot and Nobody Knows De Trouble I Sees compelling?

David Guion is not at all surprised that this should be, "though," he says, "you can't give cowboy songs purely as the cowboy sings them. Get a group of those boys together and they go over the same tune interminably—until they've sung thirty or forty verses. In arranging these songs for concert performance, I always interpolate an original theme or melody that will provide a simple but effective setting."

He speaks of himself reluctantly, but this much he tells you: "I was born in the little town of Ballinger, Texas. My father was a lawyer, but he owned a large cattle ranch there, and I really grew up in the saddle. It was my mother who instilled a love of music in us. I sang almost before I could talk, and used to toddle over to the piano to play by ear the songs my sisters learned. By the time I was six, my mother had taught me all the music she knew. Ballinger had no teacher, so my parents took the only possible course. Once a week they bundled me and my music roll onto a train and let me ride thirty miles up the Santa Fé railroad. There my new teacher, Charles J. Finger, met me, kept me overnight, and then shipped me back again the next morning, with a new fund of knowledge.

"But Bach and Mozart did not occupy me completely. There was this other music that I heard all about me—the jolly tunes of my father's cowpunchers and the melodies that the negroes sang. Then there were those exciting, unforgettable evenings when all Ballinger used to gather around our piano and I sat, long past bedtime, improvising accompaniments to their songs.

"After I had gone through the Ballinger used to gather around our piano and I sat, long past bedtime, improvising accompani

piano under Leopold Godowsky at the Royal Conservatory of Music."
Guion tells you that on his return to Texas he "loafed for a year, and raised chickens." Then he accepted the position of director of the School of Music at Daniel Baker College, and became closely identified with the musical life of Texas.

Although his knowledge of composition was entirely self-taught, he soon turned to collecting and arranging the cowboy songs and negro spirituals that he knew so well. Their appeal proved to be universal, and today they are an integral part of every artist's repertoire. Guion is a prolific composer. In addition to arrangements and transcriptions, he has to his credit a mass of original work.

Last November, at the Studebaker Theatre in Chicago, Paul Whiteman's concert included his Shingandi, a primitive ballet, scored by Ferde Grofé for two pianos and orchestra. Guion appeared both as composer and soloist. The National Broadcasting Company presented it soon after on a coast-to-coast broadcast. It is on this work that much of his interest is now centered, as he is arranging for its presentation as a ballet. he is arranging for its presentation as a

as he is arranging for its presentation as a ballet.

"Shingandi with its theme of love and death, has for its locale savage Africa. There is a definite similarity between the music of the African savage and that of our own Southern negro," Mr. Guion said in answer to a question, "but the relation between them is not chiefly because they belong to the same race. All folk music—all music of the soil—is related; and America probably has the richest fund of any country. There is still a wealth of music buried away among our hills and plains waiting to be put on paper."

Several months ago Guion attempted an experiment on the air. The National Broadcasting Company gave him a twenty-eight piece orchestra, a baritone and a piano, and told him to do what he liked with them. Consequently, there have been over seventy all-Guion concerts.

all-Guion concerts.

all-Guion concerts.

Asked if the cowboy missed his ranch, he replied, "I like New York immensely. Of course, I do what I can to keep Texas near me. I ride almost every day; and several months ago when I grew particularly homesick for the ranch I gave an all-Guion show at the Roxy Theatre. But where is the sunshine?" His attention was respectfully called to the window, where a perfectly satisfactory sun seemed to be operating with zeal. "That?" he laughed. "You should see our sunshine."

And as he talks, it all becomes quite clear. It is easy to see why David Guion thinks

And as he talks, it all becomes quite clear. It is easy to see why David Guion thinks every young man should spend at least part of his life on a ranch—why every musician who is at all interested in the native music of America should find the life there particularly absorbing and replete with opportunities,—in as word, Texas is a grand place.

A. S.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 2 cert for Young People, Barbizon Saturday, April 2
Intimate Concert for Young People, Barbizon-Plaza (M)
Marie and Sergei Radamsky and the Radamsky
Vocal Quartet, benefit concert, New School for
Social Research (E)
Philharmonic Orchestra, Carnegie Hall (E)
Reuben Brainin Jubilee, Town Hall (E)

Reuben Brainin Jubilee, Town Hall (E)

Sunday, April 3

Philharmonic Orchestra, Carnegie Hall (A)
Lillian Evanti, song, Town Hall (A)
New York Matinee Musicale, Plaza Hotel (A)
League of Composers, French Institute (A)
Frederic Dixon, piano, Astor Hotel (A)
Hofmann, Damrosch and N. B. C. Orchestra, Carnegie Hall (E)
New York String Quartet, Town Hall (E)
Manhattan Symphony Orchestra Waldorf-Astoria
(E) Leon Kairoff, character portrayals, Guild Theatre

Monday, April 4

Helene Adler, song, Town Hall (E)

Tuesday, April 5

Esther Klippert, Soprano Leggiero, Studio Club
National Grahamal

(A)
National Orchestral Association, Carnegie Hall (A)
Hall Johnson Negro Choir and Marion Anderson,
Carnegie Hall (E)
Benefit Orchestral Concert, Metropolitan Opera
House (E)
Marion Chase, song, Barbizon-Plaza (E)
Saint Cecilia Club, Town Hall (E)
Marcel Grandjany and Rene Le Roy, harp and
flute, Steinway Hall (E)

flute, Steinway Hall (E)

Wednesday, April 6

Verdi Club, Plaza Hotel (M)

Persinger Quartet, Juilliard Hall (A)

Philharmonic Orchestra, Carnegie Hall (E)

Harvard Glee Club, Town Hall (E)

Thursday, April 7 mily Roosevelt, song, Town Hall (A) ngers Club, Town Hall (E) oston Symphony Orchestra, Carnegie Hall (E)

Friday, April 8 Philharmonic Orchestra, Carnegie Hall (A) Armand Tokatyan, song. Carnegie Hall (E) Pius X Choir, Town Hall (E)

Saturday, April 9

role String Quartet, Barbizon-Plaza (M)
seton Symphony Orchestra, Carnegie Hall (A)
ilharmonic Orchestra, Carnegie Hall (E)
sosoff Choirs, Town Hall (E)
arie Edelle, song, Steinway Hall (E)

Sunday, April 10

Philharmonic Orchestra, Carnegie Hall (A)
Olive Norman, song, Roerich Hall (A)
League of Composers, French Institute (A)
Lolita Savini and Raymond Sachse, Chalif Hall (A)
Harold Bauer, piano, Town Hall (E)
Mura Dehn, dance, Guild Theatre (E)

Monday, April 11 Chicago A-Cappella Choir, Carnegie Hall (E) Beethoven Association, Town Hall (E)

Tuesday, April 12 Edgar Shelton, piano, Town Hall (A) Benent Orchestral Concert, Metropolitan Opera House (E) Mischa Elman, violin, Town Hall (E)

Wednesday, April 13 rtists' Recital, Juilliard Hall (A) ew York Banks Glee Club, Carnegie Hall (E) usic School Settlements Association, Town Hall French, song, Barbizon-Plaza (E) ia Morgan, harp, Steinway Hall (E)

Thursday, April 14 Philharmonic Orchestra, Carnegie Hall (E) Eva Gauthier, song, Town Hall (E)

Friday, April 15

Philharmonic Orchestra, Carnegie Hall (A) New York Orchestra, Carnegie Hall (E)

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Miscellaneous Concerts

(Continued from page 16)

Marion, Mr. and Mrs. Muschenhein, Marion, Mr. and Mrs. Muschenhein, Arturo Noci, Prince and Princess Sergei Obolensky, Mme. O. Van Olzen, Mr. and Mrs. Adolf Ochs, Mr. and Mrs. Lionel Perera, Duke Parry, Elmo Russ, Prince Francesco Rospigliosi, Mr. R. A. Shaw, Mr. and Mrs. Tullio Serafin, Mr. and Mrs. Theodore Steinway, Mr. Frederick Steinway, Mrs. E. C. Savage, Count and Countess Giuseppe Sturani, Cesare Sturani, Germaine Schnitzer, Olga Samaroff, Louise Snodgrass, Princess E. M. Torlonia, Renato Tasselli, Margherita Tirindelli, Mr. and Mrs. W. C. Ward, Karl Young, Mr. and Mrs. Bruno Zirato.

Laurie Merrill Gives Programs

Laurie Merrill, poet, gave two musicales the Hotel Esplanade, New York, March 18 and March 23, the honor guest of the first being Regina Jais, author. Rita Neve, pianist, Amy Evans, soprano, and Fraser Gange, baritone, were the artists who performed. Miss Neve played Debussy and Chopin pieces; Miss Evans sang an aria and songs; and Mr. Gange offered a group of German Lieder. Guests included Carolyn and Helen Beebe, Helen Reynolds, Isabel R. Kappeyne, Lolita Ginsborg, Mmes. Trabert, and Riesberg, Mr. and Mrs. Hartley Staples, Mr. and Mrs. Judson House, Paul Mahlet and Jacob Jais.

On the second evening, guests of honor

and Jacob Jais.

On the second evening, guests of honor were Mrs. Henry W. Phelps, Thelma Given, Marcel Grandjany and Howard Chandler Christy. Others present were Mrs. and Mrs. Tichtmann, Mmes. Hardy, Mr. and Mrs. Lichtmann, Mmes. Harold V. Milligan, Rene LeRoy, Edith Nichols, Maria Kurenko and Charles Gore.

R.

Alfredo Squeo Plays Own Compositions

Alfredo Squeo, violinist, played some of his own compositions at the Westchester Woman's Club, Mt. Vernon, N. Y., early in March. He was accompanied by Doris Voester. Melanta De Santis, pianist, and Ernest Pizzutello, tenor, appeared on the same program; Miss De Santis playing several of Mr. Squeo's works, which were well received by a large audience.

Becker-Goldstein Recital

For the benefit of suffering Kentucky miners, Gustave L. Becker, pianist and composer, and Jerome Goldstein, violinist, collaborated with Muscia Rasumova, soprano, in an hour of music at Hubbell Hall, Steinway Building, New York, March 22 Sonatas by Handel and Grieg, for piano and violin, began and ended the program.

Porter Organ Recital

On Easter Sunday Hugh Porter gave his monthly organ recital at the Second Presbyterian Church, New York, assisted by Robert Betts, tenor, and Helen Marshall, violinist; all the music was by Bach and Franck. The lengthy pedal solo introduction to the Bach toccata and fugue, followed by many complicated polyphonic developments, presented no difficulties to Mr. Porter. Franck's B minor choral, and two Bach excepts, including the aria in F and Bach excerpts, including the aria in F and the Fugue à la Gigue, were played in facile

Mr. Betts sang the Bach Benedictus, and O Lord Most Holy, in a voice of agreeable quality; excellent violin obbligatos by Miss Marshall giving further interest to these items.

F. W. R.

Margaret Roberts Sings for Daughters of Confederacy

Margaret Roberts, soprano, will be presented in recital today (April 2) by the Matthew Fontaine Maury Chapter of the United Daughters of the Confederacy, at the home of the founder of the chapter, Mrs. Livingston Rowe Schuyler of New York. Miss Roberts includes on her program numbers by Haydn, Sibelius, Schubert, Cadman, Manning, Rummel, and three negro spirituals arranged by H. T. Burleigh. On March

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29 the soprano began a series of weekly broadcasts on the WINS luncheon hour pro-gram. She is to be heard on this hour each Tuesday, featuring at times unfamiliar spirit-uals from her large repertoire of such songs.

Henry F. Seibert Appreciated

As official organist of Town Hall, New York, Henry F. Seibert has been heard every Friday evening preceding the regular lecture. On March 25 he played there for the last time this season, works by Wagner, Handel, Boex, Mansfield and Burnap. A particularly attentive audience heard and applauded the varied musical fare.

F. W. R.

Studios

(Continued from page 30)
vowel resonance, which alone enables a singer to interpret with freedom and artistic

ffect." In her New York and Hartford, Conn., tudios Mrs. More and her students, ani-nated by ambition to become leaders in the



Louis Roushon photo SARAH PECK MORE Soprano and Teacher

vocal art, work together. Mrs. More has been soprano soloist of the Middle Dutch Collegiate Church of New York for several years. F. W. R.

FRANCIS ROGERS

Helen Marshall, soprano, of Joplin, Mo., and Mordecai Baumann, baritone, of New York, presented a program of operatic arias, songs and duets in four languages at the New York studio of their teacher, Francis Rogers, March 26. The two artists were generously applauded by a discriminating audience, which included both professional and amateur singers.

M. L. S.

Eastman School Dedicates Program to Late Benefactor

gram to Late Benefactor

Rochester, N. Y.—Sigfrid Karg-Elert played a program of his own arrangements and compositions on March 13, at Salem Church in a recital under the auspices of the Western New York Chapter of the Guild of American Organists. He was introduced to the listeners by Robert Berentsen, dean of the chapter.

Beethoven's Missa Solemnis, in a performance dedicated to the memory of George Eastman, was presented by the Eastman School of Music chorus and orchestra in the Eastman Theatre on March 18, Soloists were Edward Van Niel, tenor; Grace Seibold, soprano; Jessica Cole, contralto; and King Kellogg, baritone. The performance was under the direction of Herman Genhart, and it was notable for accuracy and musicianship in singing. An audience which nearly filled the theatre disregarded the request for no applause to record its enthusiasm for the excellent work of the students.

Two recitals by local chapters of national fraternities were given recently in Kilbourn Hall. Delta Omicron and Sigma Alpha lota

fraternities were given recently in Kilbourn Hall. Delta Omicron and Sigma Alpha Iota were represented by presentations of vocal and instrumental works by members. The Knights of Columbus Choral Society

The Knights of Columbus Choral Society gave its thirteenth annual concert in the Columbus Civic Center Auditorium on March 17, under the direction of Frederick C. Pohl. The program was introduced by the Thomas Raymond overture. Loula Gates Bootes was soloist, singing the waltz song from Romeo and Juliet and two other groups. The chorus has won a considerable following, and a large audience was present to welcome it. The program was a varied one.

ne. A trio composed of harp, flute, and cello, resented a concert in Kilbourn Hall on

March 22. Lucille Johnson Harrison, Leonardo de Lorenzo, and Paul Kefer were soloists. After a charming Rameau suite for trio, came solo groups. Mr. de Lorenzo included an interesting sonatina by Rieti in modern idiom. Mrs. Harrison played Tournier's Lolita the Dancer and Grandjany's Rhapsodie. Mr. Kefer chose the d'Indy Lied. The Debussy Petite Suite completed the program. Not only through the versatile and delightful playing of the soloists, but also through Emanuel Balaban's expert accompaniments this concert was enaccompaniments this concert was en-

pert accompaniments this concert was enjoyable.
On March 20, the Rochester Civic Orchestra presented its Sunday concert in the Eastman Theatre for the first time after a long period of concerts in other auditoriums. A large gathering was present to celebrate the occasion. The program included the In Memoriam of Sullivan, honoring the memory of George Eastman; Bianca Bruno was a capable soloist, singing the Caro Nome and Una Voce Poco Fa arias. Guy Fraser Harrison was both conductor and soloist in the first movement of Widor's fifth symphony, arranged for organ and orchestra by Harold Gleason.

R. S.

Press Comments

(Continued from page 30)

fying programs of the year. It is not a question merely of vocal command breath control, pitch, strength and a soaring quality which evoked the greatest admiration of the audience, but rather of the rare combination of 'voice' and personality and that indication of scholarliness which, cloaked under the pulse of effortlesspess segmed scarcely to be of scholarliness which, cloaked under the guise of effortlessness, seemed scarcely to be the wisdom which it was. Miss La Mar did nuch more than sing. She had a warm tone at her beck and call, an easy register to command but, above all, an understanding of her song material which she gave to her audience with the greatest ease and even delight."

MARGUERITE ROESGEN-CHAMPION

This talented harpsichordist was born and educated in Geneva, Switzerland. At the Geneva Conservatory she won prizes in piano, harmony and composition and diplomas for virtuosity, musical artistry and pedagogy. She studied piano with Marie Panthés; harmony and composition with Jacques Dalcroze, Joseph Lauber, Otto Barblan and Ernest Bloch. Dividing her certifiction among composing teaching and Barblan and Ernest Bloch. Dividing her activities among composing, teaching and concerts, Mme. Roesgen-Champion has played extensively in Europe, receiving expansive criticisms for her performances. "Mme. Roesgen - Champion's playing," reads one press notice, "gives the listener an impression of perfection and ease seldom met. Under her hands Rameau, Bach and Scarlatti become graceful, simple and natural, and



MARGUERITE ROESGEN-CHAMPION

thanks to the player's impeccable taste, technic and clarity of expression are faithfully interpreted."

Speaking of Roesgen-Champion's compositions, which include a string quartet, a sonata for two pianos, works for harpsichord and orchestra, pieces for voice and orchestra, the press commends "her rhythmic and harmonic originality, her fluent melodic writing, and the elegance of her musical idiom."

For some time now Mme. Roesgen-Champion has resided in Paris, where her collection of old instruments (among which is one of Mozart's pianos) is stated to be the admiration of musicians.

I. S.

PAUL ALTHOUSE

Paul Althouse had equally fine success with the Chicago Civic Opera Company in Boston in Samson. The Sunday Globe carried: "Though his performance was of consistent excellence, Althouse brought his highest vocal and dramatic gifts into the prison

scene. A hint of quiet restraint makes Samson's rage and despair seem even more hope-

less."
The Herald was of this opinion: "There was an excellent Samson in Paul Althouse. He used his resonant tenor robustly yet expressively and with timely pathos; his scene in the dungeon was genuinely moving."

Josef Wissow Introduces Harl McDonald Suite

Josef Wissow, pianist, at his recent Philadelphia recital, gave the première of a suite by Harl McDonald, American composer, now living in Philadelphia. The suite is made up of three pieces—Procession, Serenade Burlesque, and Dance. Mr. McDonald was born in Colorado. He is chairman of the music department of the University of Pennsylvania and has composed many symphonic works, performed in Europe and America under Steiner, Damrosch, Stock, Hertz and Ganz. Mr. Wissow has introduced several of Mr. McDonald's piano compositions, namely, Mexican Rhapsody, fantasie in B flat major, prelude in G minor, and Danse Hebraique and Prelude on a Hebrew Theme. The latter two pieces are dedicated to Mr. Wissow. sef Wissow, pianist, at his recent Phil-

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Sounty of New York

State and county aforesaid, personally appeared Geo. H. Hilbert, who, having been duly sworn according to law, deposes and says that be is the Business Manager of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

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PIANO MUSIC

REVIEWED BY LEONARD LIEBLING

Fifty Piano Studies, op. 55-59, by Ernst Toch.

"Five Times Ten Etudes for Piano," as the composer titles them, are sub-divided as follows: For Beginners; Simple; Medium; Delivery; Concert.

Toch has said in interviews that the children of today accept the modernistic music readily, understand it with ease, and accept it as beautiful. In line with his theory, these steeply graded studies by Toch start with a set of "five finger" pieces which depart from all previous examples of such primitive music employing atonal intervals, though with as few accidentals as possible. (T are no key signatures in any of the fifty études which comprise the entire set.) Toch presupposes unusual musical intelligence on the part of his beginners, for he supplies their practise material with phrasing bows (some of them a bit intri-cate) and also uses a few decidedly tricky rhythms.

The Simple études (dedicated to E. Robert Schmitz) take the learner a con-

The Simple études (dedicated to E. Robert Schmitz) take the learner a considerable distance forward into the harmonies (albeit thinly chorded) which form the basis of the Toch system. Again the phrasings offer some by no means facile problems. The Medium études are of bolder content, and assume that the student has now mastered the modernistic idiom. The Delivery studies begin to note difficulties of technic, with plenty of double notes and episodes in fughetta manner. The Concert set of ten études, mostly with programmatic titles, move freely in form, and some of them no doubt represent a vague sort of beauty to disciples who by this time have digested the earlier forty tests and of beauty to disciples who by this time have digested the earlier forty tests and

accepted the Toch ideas of intervallic progression and harmonization.

Some such books as these were needed for teachers anxious to lead their pupils into the new ways, and it is well that Toch has made a start with his manual, strange as the music appears to conservative ears. He avoids all the old buildingup methods of études, based on progression from scales and arpeggios, to double
notes, octaves and chords. (He does utilize an octave étude—Toccata—and it is
not unlike that by Chopin, in atmosphere and effect. There is no lyrical contrast
in the Toch's Concert études are not nearly as difficult as those by Societies

Toch's Concert études are not nearly as difficult as those by Scriabine, Godowsky, Stravinsky, Szymanowski—or even the, in a manner of speaking, old fashioned Rachmaninoff. (B. Schott's Söhne, Mayence and Leipzig; Associated Music Publishers, New York.)

Berceuse Orientale; Danse Soudanaise; for piano; by Jenö de Takacs. Exotic numbers authentically North African in theme, coloring, and rhythm. They are rather light music but their "different" character makes them worth perusal if not study. (Edition Orientale de Musique, Alexandria, Egypt.)

String Compositions Reviewed by Arthur Hartmann

Quartet, C major, op. 33, No. 2. (for strings), by N. Miaskowsky.

strings), by N. Miaskowsky.

Attractive music of the romantic and passionate kind. While it is decidedly sincere and deeply-felt, it cannot be denied that Miaskowsky must share at least this reviewer's adoration of Liszt whose influence is felt in this work, as also in some of Miaskowsky's symphonies.

A few strong chords, taken from what later becomes the second subject, opens the work. The first theme is emotionally stirring; the second, of French derivation. The second movement is peculiarly Miaskowsky's, with passages of haunting beauty and

tenebrous coloring. The third and final movement is the most Russian in atmosphere and is comparable to Borodin's first quartet. It is a work of serious importance and the workmanship throughout is masterly. (Edi-tion de Musique de l'État, Moscow.)

The Class Violin Instructor (Book II), by Ann Hathaway and Herbert Butler.

This is a collection of 135 little pieces and also some few exercises, all in the first position. The pieces, being mostly hymns and well-known tunes from old operas, are with a simple accompaniment for piano, presumably by Mr. Butler's partner. Some tunes are arranged for two, a few for three violins. The majority of these also are supplied with accompaniments. The brief exercises are

for violin alone. (Theodore Presser Co., Philadelphia.)

Chant Nostalgique, for cello and piano, by Josef Hüttel.

This is the work of a sensitive musician. It is colorful, employing effective timbres both harmonically and instrumentally. In short, a composition to be recommended. (Edition Orientale de Musique, Alexandria, Egunt). Egypt.)

Orchestra

Reviewed by Frank Patterson

Exultation, by Henry Cowell.

Exultation, by Henry Cowell.

Henry Cowell, who plays the piano with his elbows as well as his hands, and thus places himself on record as being a chord-clustrist par excellence, introduces something similar into his new work for orchestra. It is scored for four violins, two violas, two cellos and bass, which admits of the filling in of harmonies that would otherwise be perfectly simple. The opening, for instance, is based upon the tonic triad of the key of F major, but Mr. Cowell is not satisfied with the triad but adds to it another note—G. The chord then reads F-G-A-C. At the fifth bar, where the common-place and uninteresting melody enters, the chord becomes F-G-A-C-D. And so on, throughout the short piece.

short piece.

"Exultation!" Surely for such music it is a queer name. The melody is a stiff tune of folk character, a sort of jig or tap dance, rough and somewhat picturesque in a rustic, bucolic way. But even for a rustic it could hardly be an expression of exultation. And the arrangement of it—harmony, counterpoint, development—is without significance, and the chord clusters add nothing to its impressiveness. (Edition Adler, Berlin.)

Orchesterstück (Synchrony), by Henry

Thirty pages of the most painful dissonances. A theme that is purely diatonic and utterly simple. An introductory passage of some fifty bars for solo trumpet, muted, unaccompanied. Piano strings struck with a padded gong stick (à la Grainger.) A huge orchestra, three of the woods and brass and a lot of battery, and noise no end. (Edition Adler, Berlin.)

Miscellaneous

By Grace Hofheimer

By Grace Hofheimer

The Shortest Way to Pianistic Perfection, by Leimer-Gieseking.

Rarely indeed, in the course of a season's reviewing is anything as valuable as this pamphlet written by Walter Gieseking's only teacher brought to notice. In seventy-four pages; Karl Leimer has told more truths about piano technic and methods of practice, than most writers can say in a lifetime. This little brochure, (it is scarcely more than that) makes a direct appeal because of its author's insistence upon beauty in music. Beauty of tone, beauty of phrasing, of exact rhythmic values. The training of the "inner ear" is his first concernand what could be more important? The pianist who does not hear, cannot correct.

Mr. Leimer further discusses methods of playing with the relaxed or "heavy" arm, and counsels avoidance of all unnecessary movements. He states that an indispensable factor, when training the ear is an accurate knowledge of the piece of music to be studied. To this end he suggests visualization of the music before beginning with the practice of the piece.

There is a foreword by Gieseking and an introduction by Dr. James Francis Cooke. Pictures of Gieseking and Mr. Leimer adorn the front pages and there are reproductions of a Lebert study, Bach Two-part Invention No. 1, Three-part invention No. 1, and the Beethoven Sonata, op. 2, No. 1, the practice of all of which is discussed in the treatise. (Theodore Presser.)

Miniature Duets from Master Over-

Miniature Duets from Master Over-tures, selected and arranged by Eliza-beth Gest.

beth Gest.

This set of pieces arranged for teacher and pupil or one fairly advanced player and one in the toddling stage, is an excellent way of acquainting the young student or musical amateur with some famous music. There are ten duets well arranged and edited, comprising among others, the Beethoven Coriolanus and Egmont; Wagner's Rienzi; Goldmark's Sakuntala; Mendelssohn's Fingal's Cave. (Boston Music Co., New York.)

Reverie, by Camille Zeckwer.

A romantic composition in whole-tone character. The work of an excellent musician. A pleasant relief from classical studies for an overworked advanced student. (Carl Fischer.)

To a Faded Flower, by Bainbridge Crist. A sentimental romance of moderate diffi-culty. (Carl Fischer.)

Pirates Bold, sea chanty, by Elna Sher-

Second grade. "Fifteen Men on a Dead Man's Chest." Should prove a glorious ad-venture for some kiddies. Thoroughly edited. (Carl Fischer.) "Fifteen Men on a Dead

Around the Christmas Tree, waltz-sere-nade, by Maxwell Eckstein.

It has been done before, but is a nice teaching device, so why quibble? (Carl Fischer.)

The Thanksgiving Party, by Maxwell Eckstein.

Not especially inspired music, but the problems of crossed hands and changing clefs for notation are well thought out. (Carl Fischer.)

Spanish Moss, by Mildred Adair.

The five-finger exercise dressed up.
Musically unimportant, but has certain technical value for the young pupil. (Carl Fischer.)

Boy Scouts of America, official march, by Edwin Franko Goldman; words by Richard Henry Goldman; and **On the Alert**, by Edwin Franko Goldman.

Two more spirited, tuneful, and well made marches by the ever popular bandmaster, whose work needs no introduction to the American public. (Carl Fischer.)

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RUBIN GOLDMARK, composer and theorist, sitting for Phyllis Blundell, sculptress. The bust of Mr. Goldmark, together with busts of other musicians, is on display at the Ehrich Galleries, New York, where an exhibition of Miss Blundell's work is being held. (Photo by Gray)



EDYTHE BROWNING, soprano, sang the part of Aida for the Ru-binstein Club, March 15, in the ballroom, of the Waldorf Astoria, New York.



MARION DOUGHERTY, ETHEL PYNE, soprano, photographed under a sheltering palm at Palm Beach, during a recent tour through Florida.



NEVADA VAN DER VEER. while spending two weeks in Florida re-cently, caught fish in Ilsmorada.



AUSTIN CONRADI, of the piano faculty of the Peabody Con-servatory of Music, Baltimore, presented his pupil, Yvonne Biser, in the thirty-first Peabody students' recital, March 7. Mr. Conradi was heard in the Peabody concert series March 4, appearing with Frank Gittelson, violinist.



GEORGE C. WILLIAMS, retiring president of Ithaca College, Ithaca, N. Y.



HELENE ADLER, soprano, is to be heard in a Town Hall, New York, recital on April 4. Josef Adler will be at the piano.



TITO SCHIPA WITH MRS. SCHIPA photographed on board the S.S. Majestic en route to Europe. The tenor will fulfill engagements abroad before returning to America next October. (Cosmo News Photo)

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